

SHORTS

Harry Potter Grosses \$35 million

Harry Potter and the Order of the Phoenix: An IMAX 3D Experience opened in 126 IMAX theaters on July 11, and since then has grossed more than US \$35 million worldwide, a record for a live-action Hollywood LF film. (Two animated titles, Fantasia/2000 and The Polar Express, earned \$89 million and \$56 million respectively.) Harry Potter had already broken records for the largest simultaneous opening of an LF film, highest opening week (\$11.6 million), highest single day (\$1.9 million), and fastest to reach \$20 million.

According to an article in the Hollywood Reporter, Imax promoted the IMAX edition of Harry Potter in the online community Second Life in the week before the opening. Two dozen paid representatives became “avatars” in Second Life’s virtual world, with the IMAX logo and the movie’s poster floating above their heads. They handed out virtual t-shirts and 3D glasses to Second Life members, who then became billboards for the film by “wearing” the items, spreading the word to other members. Imax’s avatars also handed out 300 virtual tickets that could be redeemed for real ones through Imax’s Web site.

The marketers reportedly reached more than 15,000 Second Life members in 25,000 one-on-one interactions, which Greg Foster, president of Imax Filmed Entertainment, characterized as a “marketing bonanza.” The program was handled for Imax by This Second Marketing, LLC, an agency that specializes in brand marketing Second Life.

Imax has reported that the year’s two earlier DMR films, 300 and Spider-Man 3, each reached \$24 in box office grosses by the ends of their runs.

Kansas City Zoo’s IMAX closed

The Sprint IMAX Theatre at the Kansas City Zoo in Kansas City, MO, closed permanently on Monday, Sept. 3, after a reprieve of nearly two years. As we reported in December 2005 and again in April 2006, the theater had been expected to close when the zoo’s 10-year lease with

Imax Corporation expired at the end of 2005. But the parties came to an agreement to extend the lease temporarily, and the 400-seat 2D theater remained open through the beginning of this month.

However, construction on an \$11-million project to revamp the zoo’s entrance and build a new learning center would have interfered with the theater’s operation. So it has closed and the auditorium will be converted to a multi-use space for lectures and other functions.



The IMAX Theater at Exploris, in Raleigh, NC.

Zoo officials told local media that the IMAX theater hadn’t turned a profit since the arrival in the area of the 15/70 ExtremeScreen at Union Station Kansas City in 1999, and an IMAX MPX at an AMC multiplex in suburban Olathe in 2005, both of which can show 3D films.

Raleigh’s Exploris is morphing

Exploris, an “interactive museum about the world” which opened in Raleigh, NC, in 1999, is merging with Playspace, another area museum, to become a new kid’s museum. The as-yet-unnamed new museum will be located in Exploris’ downtown building, and will open in its new form, with its new name, on Sept. 29. Both closed over the Labor Day weekend

to begin the transformation.

Exploris had struggled to meet attendance goals, pay off its debts, and secure sustainable funding sources. Playspace, which was aimed primarily at toddlers, had been looking to expand. The two struck a deal in July to merge.

Exploris’ 271-seat IMAX 3D theater, which opened in 2001, remains open during the conversion, and will be an attraction of the new museum.

Winnipeg closes for renovation

IMAX Theatre Winnipeg is closed for most of September for a CDN\$250,000 renovation that will be completed in time for the theater’s 20th anniversary on Sept. 30. The lobby and concessions area will be completely reworked and the theater will get “all new state-of-the-art” seats, according to director Kelly Woods. The 273-seat theater was upgraded to 3D in December 2005 (see The Biz, December 2005).

Jackson Hole Nominees

Two LF films are among the nominees for Best Theatrical Program at the Jackson Hole Wildlife Film Festival that will be held in Jackson Hole, WY, Oct. 1-6. They are MacGillivray Freeman Films’ The Alps and Imax Corporation’s Deep Sea 3D.

The third nominee is Ocean Voyagers, an HD documentary about humpback whales by Feodor Pitcairn Productions, Ltd.

The festival is awarding prizes in 20 categories this year. The winners will be announced at the festival’s awards ceremony on Oct. 4.

Deep Sea hits \$50 million mark

Deep Sea 3D, a co-production of Imax Corporation and Warner Bros. Pictures, has grossed \$50 million since opening in March 2006. In that time it has played in 120 theaters around the world. The film was directed by Howard Hall and produced by Toni Myers, Michele Hall, and Graeme Ferguson. The same team is in pre-production for a sequel, tentatively titled Deep Sea-quel 3D, which is set to shoot in 2008 and open in 2009.

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Making Sea Monsters

by Sharon Goldman

Beneath endless layers of Kansas earth lie the remnants of a lost prehistoric world. Eighty million years ago, during the Late Cretaceous period, the great plains of the U.S. midwest were at the bottom of a great inland sea that divided North America in two, thanks to a warmer climate that submerged much of the globe. Cold-blooded marine reptiles flourished in these waters, including the giraffe-necked Styxosaurus, the 20-foot (6-meter) “bulldog” fish Xiphactinus, and the 40-foot (12-meter) Tylosaurus – the T-rex of the ocean. As these swimming giants died, their skeletons were left in places that are now nowhere near a sea or ocean.

National Geographic’s Sea Monsters: A Prehistoric Adventure, premiering worldwide in LF theaters on Friday, Oct. 5, brings this extraordinary lost world to life. As the first giant-screen film about these water-based creatures from the dinosaur

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Inside LF Examiner

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GSCA 2007 Preview

More than 500 people are expected to attend the Giant Screen Cinema Association’s 2007 International Conference and Trade Show in Vancouver, BC, Canada, Sept. 23-25. The meeting will be hosted by the city’s two IMAX theaters, the IMAX Theatre Canada Place and Science World. The conference hotel is the Westin Bayshore, about a mile (1.6 kilometers) from Canada Place.

With the theme “Connecting Giant Screens to Giant Ideas,” the meeting will feature screenings of 12 new films, 16 films in production, and 29 films in development. There will be six professional development sessions, a pre-conference session for newcomers to the industry, a technical session, and a keynote address by John Fahey of the National Geographic Society. The trade show will feature 21 exhibitors, and the conference will close with an awards reception and ceremony.

Various special interest groups, such as the Museum Film Network, the 3D Film Interest Group, the U.S. Dome Theater Alliance, and the Distributors’ Group will meet before the conference starts, as will the GSCA board and its various committees. On the day after the conference, there will be screenings of five of the new films on the dome at Science World, for the benefit of dome theater representatives.

Finally, the conference dovetails with the Vancouver International Film Festival, which is holding an IMAX retrospective with 22 films from Sept. 26-30. Included in the retrospective will be such rarely seen films as Tiger Child (the very first 15/70 film), North of Superior, The Last Buffalo, and Imagine. For more information visit www.viff.org.

(see GSCA on page 14)

Imax Turns 40

by James Hyder

Forty years ago this month, on Sept. 11, 1967, two Canadian filmmakers and a businessman, friends since boyhood, put up CDN\$700 each to form a company they called Multiscreen Corporation. The three had just wrapped up two separate film projects for Expo 67 in Montreal, and the experience had inspired them to invent a new motion picture technology that would overcome the many technical problems they had encountered in making their complex and ambitious expo films.

Roman Kroitor, then 40 years old, had created Labyrinth, one of the most acclaimed attractions at Expo 67, which led viewers through three different film experiences, including one that featured a cruciform, five-panel screen that used five synchronized 35mm projectors. Graeme Ferguson, then 37 (and coincidentally Kroitor’s brother-in-law), had made Polar Life, also a multi-image film, for the “Man the Explorer” pavilion. It had been the most expensive film he had ever undertaken, and he had asked Robert Kerr to handle the business aspects of the production. Kerr, a school friend of both Ferguson and Kroitor, had run his father’s printing company and been the mayor of Galt, Ontario, the hometown of all three.

Having painstakingly solved many technical problems to realize their respective creative visions, Ferguson and Kroitor sat down over dinner at Kroitor’s home one evening in the summer of 1967. They con-

(see IMAX on page 10)

Premiering this month
Transformers: The IMAX Experience.
See page 15.

Founded 1997 as MaxImage!

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Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

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Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
editor@LFExaminer.com

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The Insiders

The “Real” 3D

by Ben Stassen

In 1999, I was quoted in a *Big Frame* article as saying that the future of LF will be digital or it will not be at all. My comment was not aimed at the quality of the 15/70 film process, but was motivated by the need to find a business model that works for everyone by eliminat- ing the very expensive film process from the equation. Slowly but surely, we seem to be heading in that direc- tion.

In the feature film industry, the digital revolution is already in full swing. Digital 3D theaters are mush- rooming all around the world; there will be close to 1,000 such venues by this fall. But I am now more con- vinced than ever that the future of 3D will be IMAX or it will not be at all.

In the past, 3D cinema has come and gone. It was never more than a passing fad. The poor technical qual- ity of the 3D experience was largely to blame. While the quality of digital 3D projection won’t be an issue any- more — it is impeccable — the overall quality of the experience is the key to the long-term appeal of 3D cinema. As far as I am concerned, at this time, only the IMAX brand of 3D cinema has any long-term viability.

From the numerous articles ap- pearing in the trade papers, most Hollywood filmmakers seem to treat 3D as a mere innovation, not a revolu- tion; an added layer in the film process, rather than the foundation of the whole experience. Reading their comments, you get a sense 3D is an innovation similar to the transi- tion from black-and-white to color or from a 1.33 aspect ratio to Cinema- scope. In other words, 3D is fun, but it is not indispensable. They have no problem releasing their films in both 3D and 2D.

I believe they are wrong. The use of the third dimension in cinema is as groundbreaking a revolution as the advent of sound in the late 1920s. When sound was added to the pic-

ture, it had a profound impact on the way films were made, from the script writing and casting all the way to the directing and editing of the picture. Watching a *real* 3D film in 2D would be like seeing a modern film with no sound.

But the main challenge won’t be to get the Hollywood establishment to understand the real nature of 3D cinema. They will get it soon enough. The challenge is to have enough ven- ues capable of exhibiting this new form of entertainment the way it was intended to be seen, as an immersive 3D experience.

When we started producing *Fly Me To The Moon* two years ago, I was not sure it was going to be re- leased in the IMAX format. A 15/70 release is expensive, so why bother if there are 1,000 or more digital 3D screens? Today, I wish we could re- lease it only in IMAX 3D, but unfor- tunately there are not enough screens to make it work financially.

There are four main digital 3D systems out there: Real-D, Nuvision, Dolby 3D, and dual projection (using any digital projector). Real-D uses a single projector equipped with a de- vice that changes the polarization in front of the lens 144 times a second, projecting each frame of each eye three times. It uses a silver screen and circular polarization. Nuvision also uses a single projector, but with ac- tive electronic glasses. It does not require a silver screen. Dolby also uses a single projector with a white screen. Its glasses are expensive pas- sive eyewear. A number of theaters also use two projectors with a silver screen and linear polarization, similar to the IMAX 3D process.

There are pros and cons for each system, but technically they are all quite good, as long as you have enough light. Since 55% to 65% of the light is lost in the 3D process, much more powerful projectors are needed for 3D projection as com- pared to 2D. In IMAX, we simply double the light output by using two projectors. But when it comes to digi- tal 3D, exhibitors are very reluctant to use two projectors or even the

This month’s focus: Digital 3D

expensive top-of-the-line systems. This is why most of the current digi- tal 3D theaters are smaller, and to- tally inadequate to create the type of immersive 3D experience we have come to expect from classic IMAX 3D venues and theme park attrac- tions.

I see this as the Achilles heel of the digital 3D revolution. Because of the uncertainty around 3D feature re- leases, exhibitors are hesitant to dedi- cate their biggest venue to 3D projec- tion. Most of the systems installed to date are in relatively small non- stadium-seating theaters. More often than not you have to look up at the screen. I have seen *Fly Me To The Moon* in at least half a dozen such venues and I can tell you that 50% of the 3D is lost. The novelty of it all may be pleasing enough to tickle the public’s interest for awhile. But I see no long-term viability in this type of 3D cinema.

The issue is not film vs. digital nor the size of the screen *per se*. Many digital 3D venues operating today in theme parks and institutions world- wide work very well with relatively small screens. You can achieve good immersion with a smaller screen, providing the theater is designed properly. You need a steep rake to the seating to get the audience close to the screen. As much as possible, you want the image to fill the audi- ence’s field of vision. This is what I mean by the IMAX version of 3D. It seems simple enough, but the major- ity of the digital 3D venues don’t meet these design standards and the 3D experience is not immersive at all.

The magic of IMAX 3D relies on its ability to eliminate the frame around the picture. We are not look- ing at the action through a window, with an occasional 3D effect coming right at us. In LF, we get rid of the window and are able to transport audiences within the filmic space itself. This is what makes the IMAX 3D experience so unique.

Hollywood seems to be looking at 3D as an interesting innovation, a gimmick to get audiences to leave

(see *INSIDERS* on page 15)

Directory, cont’d

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Scanline Production GmbH Bavariafilmpfad 7 Geiselsgasteig, D-82031 GERMANY Tel: +49 89 64 98 47 0 Fax: +49 89 64 98 47 11 www.scanline.de	Stephen Low Company SLC 795 Carson Ave, Suite 6 Dorval, QC H9S 1L7 CANADA Tel: 514-633-6036 Fax: 514-633-6035 www.stephenlow.com	Universal Studios, Florida 1000 Universal Studios Plaza Orlando, FL 32819 USA www.usf.com
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Second Life 945 Battery Street San Francisco, CA 94111 USA Tel: 415-243-9000 Fax: 415-243-9045 http://secondlife.com	Superior Quartz Products, Inc. 2701 Baglyos Circle Bethlehem, PA 18020 USA Tel: 610-317-3450 Fax: 610-317-3451 www.sqpuv.com	Walk Co. Inc. Heikudu Building 3F 3-8-11 Kudanminami Shiyoda-ku Tokyo, 102-0074 JAPAN
Securities and Exchange Commission 100 F Street, NE Washington, DC 20549 USA Tel: 202-551-6551 www.sec.gov	Technicolor, Inc. 4050 Lankershim Blvd. North Hollywood, CA 91604 USA Tel: 800-656-8667 www.technicolor.com	Walt Disney World PO Box 10,000 Lake Buena Vista, FL 32830-1000 USA Tel: 407-560-7678 Fax: 407-560-3983
SimEx/Iwerks IWRK 4520 West Valerio Street Burbank, CA 91505-1046 USA Tel: 818-841-7766 Fax: 818-840-6188 www.iwerks.com	This Second Marketing, LLC 1415 Franklin St San Francisco, CA 94109 USA Tel: 415-776-4755 www.thissecondmarketing.com	Warner Bros. WB 4000 Warner Blvd. Burbank, CA 91522 USA Tel: 818-954-6000 www2.warnerbros.com
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Classified Ads

POSITIONS SOUGHT

Experienced Imax SR Pro- jectionist

Experienced IMAX SR projectionist, 3-4 years main- taining and running 2D and 3D shows in a multiplex environ- ment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self taught on most facets of the DTAC system, troubleshooting the system and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing ma- chines, inventory control on 3D glasses and maintaining re- cords.

Experience on Showtime Laser and Intelligent light sys- tems (cyberlight, techno- beams), Avolite and Azure 2000 board, some experience on Vari-Lites.

Experience on 35mm pro- jection unit (Bell X-1 manual). Assemble/disassemble of films/ trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engi- neer, Graduate of Trebas Insti- tute, Toronto. Experience in staging, lighting, set construc- tion, sound design, and opera- tions. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF per- son. Totally dedicated to the industry. Marketing/ promotional ideas abound. Willing to learn any IMAX

system. Willing to learn/work with any IMAX/LF film pro- duction, postproduction or any other aspect companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 13 years of combined experiences.

Married, no children. Cana- dian resident.

Past Instructor/Training Assignments include Natick, MA, and Moscow, Russia.

Bill Killough,
ambk@sympatico.ca.

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Distributors' abbreviations are listed in **bold>.**

3D Entertainment Ltd. **3DEL**
6th Floor, Brettenham House
Lancaster Place
London, WC2E 7EW UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEFilms.com

Adlabs IMAX Theatre
PO Box 9511, Bhakti Park
Anik Wadala Link Road
Mumbai, 400 037 INDIA
Tel: +91-22-403-6463
Fax: +91-22-403-6462
www.adlabscinemas.com

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33 Cavendish Square
London, W1G 0PW UNITED KINGDOM
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1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
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Tel: 818-733-7000
Fax: 818-733-9918
www.dreamworks.com

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www.kodak.com

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Fax: 919-834-3516
www.exploris.org

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Fax: 403-263-6130
www.extreme70mmfilm.com

Floq FX
10839 Washington Blvd.
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Tel: 310-430-2473

Giant Screen Cinema Association
c/o Saint Louis Science Center
5050 Oakland Avenue
St. Louis, MO 63110 USA
Tel: 314-533-8077
Fax: 314-533-8687
www.giantscreencinema.com

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Evanston, IL 60201 USA
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www.gsfilms.com

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Tel: 800-327-8264
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HMNS
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMAX Theatre Winnipeg
393 Portage Avenue, 3rd Level
Winnipeg, MB R3B 3H6 CANADA
Tel: 204-956-2400
Fax: 204-956-1697
www.imaxwinnipeg.com

Immortal Classics
15611 Ventura Blvd.
Encino, CA 91436 USA
Tel: 818-439-9169
Fax: 818-808-0054
www.immortalclassics.com

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

Jackson Hole Wildlife Film Festival
PO Box 3940, 125 East Pearl St.
Jackson Hole, WY 83001 USA
Tel: 307-733-7016
Fax: 307-733-7376
www.jhfestival.org

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com

Kansas City Zoo
6800 Zoo Drive
Kansas City, MO 64132 USA
Tel: 816-513-5800
Fax: 816-513-5850
www.kansascityzoo.org

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-1-4005-7906
www.lageode.fr

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San Diego, CA 92123-1403 USA
Tel: 858-560-8383
Fax: 858-560-8465

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Tel: 702-262-4500
Fax: 702-262-4506
www.luxor.com

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Maritime Aquarium at Norwalk
10 North Water Street
Norwalk, CT 06854 USA
Tel: 203-852-0700
Fax: 203-838-5416
www.maritimeaquarium.org
Merriman Curhan Ford & Co.
520 Madison Avenue, Suite 902
New York, NY 10022 USA
Tel: 646-292-1449
Fax: 646-292-1498

MSI Distribution **MSI**
5156 Somerset Drive
Prairie Village, KS 66207 USA
Tel: 913-648-5886
Fax: 913-648-6141

Museum of Discovery and Science
401 SW 2nd Street
Fort Lauderdale, FL 33312-1707 USA
Tel: 954-467-6637
Fax: 954-467-0046
www.mods.org

N3D Land Production
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78

Nanotoon Productions
161 2nd St. No. 4
Troy, NY 12180 USA
Tel: 518-276-8846

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652
www.nasm.si.edu

National Film Board of Canada
3155 Cole de Liesse Road
Saint Laurent, QC H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895
www.nfb.ca

National Geographic Cinema Ventures
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7665
Fax: 202-775-6517
www.nationalgeographic.com/tv/index.html

National Geographic Giant Screen Film
Distribution **NGD**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556
www.nationalgeographic.com/tv/index.html

National Geographic Society
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000
www.nationalgeographic.com

National Science Foundation
4201 Wilson Blvd. Ste 885
Arlington, VA 22230 USA
Tel: 703-292-8600
www.nsf.gov

Niagara Falls Adventure Theater
Niagara Falls State Park
Niagara Falls, NY 14303 USA
www.niagarafallsstatepark.com

Niagara Falls IMAX Theatre
6170 Fallsview Boulevard
Niagara Falls, ON L2G 7T8 CANADA
Tel: 905-358-3611
Fax: 905-358-3613
www.imaxniagara.com

nWave Pictures
282 Rue Des Allies
Brussels, B-1190 BELGIUM
Tel: +32 2 347 63 19
Fax: +32 2 347 24 54
www.nwave.com

Ontario Place Corporation
955 Lakeshore Boulevard West
Toronto, ON M6K 3B9 CANADA
Tel: 416-314-9773
Fax: 416-314-9989
www.ontarioplace.com

Ontario Securities Commission
20 Queen Street West, Suite 1903
Toronto, ON M5H 3S8 CANADA
Tel: 416-593-8314
www.osc.gov.on.ca

Orbita Max
Diputacio 279
Barcelona, 08007 SPAIN
Tel: +34 93 505 2030
Fax: +34-93-505-20-29
www.orbitamax.com

Paramount Pictures Corporation
5555 Melrose Avenue
Hollywood, CA 90038-3197 USA
Tel: 323-956-5000
www.paramount.com

Prasad IMAX Theatre
NTR Gardens, LIC Division P.O.,
Hyderabad, 500 063 INDIA
Tel: +91-40-23448888
www.prasadz.com

Primesco Communications, Inc. **PCI**
4342 Sherbrooke West
Montreal, QC H3Z 1E3 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Principal Large Format
Old Vicarage
Leigh on Mendip, BA3 5QG UNITED
KINGDOM
Tel: +44-1373-813-301
Fax: +44-1373-813-379
www.plf.cc

Punjab Entertainment Company
(Guarantee) Ltd.
9-Scotch Corner, Upper Mall
Lahore, 54000 PAKISTAN
Tel: +92 42 5763121
Fax: +92-42 5763122
www.pec.gop.pk

Reuben H. Fleet Science Center
PO Box 33303
San Diego, CA 92163 USA
Tel: 619-238-1233
Fax: 619-685-5771
www.rhffleet.org

Roth Capital Partners
24 Corporate Plaza Drive
Newport Beach, CA 92660 USA
Tel: 800-678-9147
www.rothcp.com

John Pytlak

John Pytlak of Eastman Kodak died on Aug. 17 As we reported in the Summer issue, he had told friends of his terminal illness earlier this year. A summary of his many accomplishments and awards, including a technical Oscar, can be found in that issue.

A former Kodak colleague, **Tim Knapp**, now with **Technicolor, Inc.**, sent this remembrance:

“Having the opportunity to know and work with John for many years at Kodak was a joy. John’s passion for the business

and technical knowledge of the motion picture industry was very extensive.

“John loved to share his knowl- edge and men- tored countless people at Kodak and throughout the industry. If

you met John or even shared an email with him on one of the many Web sites he contributed too, you were impressed with his vast knowl- edge and more importantly with John as a person....always cheerful, helpful and gra- cious.

“He loved his family, his colleagues and his life. He will be missed by all.”

Kodak’s **Beverly Pasterczyk** sent the following:

“I recall meeting John Pytlak on my first day with Kodak. He greeted me with an enormous smile that made me immedi- ately feel welcomed. As we worked to- gether for a number of years, I was con- stantly amazed at the extent of his knowl- edge about the motion picture business. He had a spry step when he walked down the hall, and I can almost hear him snap- ping his fingers as he walked. It was some- times hard to keep up with him!

“John had an enthusiasm for his work like no one else I’ve ever met. He was al- ways willing to share his knowledge with

In Memoriam

anyone, and at any time. I could never ask for a better mentor or friend.

“As I moved to different areas around the U.S., we kept in touch via email. The Internet seemed to expand John’s areas of expertise (as if that were possible). Ask a question with a note, and you’d get a dozen Web sites for answers in short or- der, sometimes within mere minutes. John was truly connected to this business, and the thousands of people who worked within it. He was a legendary contributor to a number of websites, and his articles on film handling can be considered clas- sics.

“In spite of all of John’s technical achievements and awards, what I admired most about John was his positive attitude. He approached his illness and ultimate death with the spirit of a man who was truly thankful for his life. As he felt blessed to have the love and support of his family and friends, so are we to have known him.”

Andy Thien

by Jason Messer

I want to share the story of **Andy Thien**, who just passed away in late July. To me, Andy was the Yoda of all projec- tion. He spent over 20 years in conven- tional theaters around the country and 15 years in IMAX theaters. I worked under him as his relief guy for five years. I showed up at the Arizona Mills IMAX Theatre in Tempe, looking for a job, not knowing projection was an option. He gave me a chance even though I had no experience.

Before becoming the ultimate projec- tionist, Andy served in the U.S. Army for four years. He always talked about how much he hated it, but how much he had gotten from it. It was there he discovered his passion for running projectors. He got certain perks for being the audio-visual guy.

He also had a major love of flying. Andy got his private pilot’s license and went to work for TWA, although not as a pilot. Andy did multiple things for TWA like

baggage handling, outside maintenance, security, and ticket selling. He spent years slaving for that company, because the only way Andy worked was hard!

I remember him telling me how he got into film projection professionally. He was at the drive-in theater with his wife, and went to get popcorn and drinks. He passed the open door to the projection booth and said hello to the projectionist. Andy showed him his Army projectionist certification card, and the two struck up a conversation that lasted though the whole movie he was supposed to be seeing with his wife. Regardless to say, he was in trou- ble at the end of the night, but also got an “in” to become a projectionist. This was back when you had to be a union mem- ber. He had to work and train for free for a while before enough people would vouch for him to join the union.

Andy gathered so much work experi- ence over the years that he was ready to become an IMAX projectionist in 1991. Andy’s stories were always entertaining and packed with wisdom and life lessons as well. I got to work closely with him, and absorbed as much of his knowledge as I could. Andy quite literally took me under his wing, because he took me flying a few times.

His last day at IMAX was Dec. 28, 2006. Andy, the managers, and I went for a big steak dinner after our shift to celebrate his retirement. He had worked so hard to get to that point. I felt privileged to take over the projection manager position. Obvi- ously, I had some big shoes to fill. Now anyone I train to become an IMAX projec- tionist will get everything I learned from Andy Thien.

Andy is survived by his son and two daughters, and last, but not least, his dog Shino, an IMAX-sized black Lab.

Our industry has lost a projection leg- end, but he will be remembered by all the people he trained and worked with. We will miss you Andy....

Jason Messer is chief projectionist at the Ari- zona Mills IMAX Theatre in Tempe. He can be reached at desertmojoaz@yahoo.com.

FILM STOCK

Imax 2006 and 2007 Q1, Q2 results

On July 20, Imax Corporation posted its long delayed results for the year and quarter ending Dec. 31, 2006, and the first quarter of 2007. The company also restated earnings for several periods between 2002 and 2005. On Aug. 9, less than three weeks later, it announced its earnings for the second quarter of 2007.

Imax had said in March that it would not be filing its year-end and fourth-quarter reports for 2006 because an accounting review undertaken in response to “informal inquiries” by the U.S. Securities and Exchange Commission and the Ontario Securities Commission had uncovered errors in several periods. The failure to file the reports on time put the company in default with respect to some US\$160 million in bonds. Imax offered bondholders 1% of the value of their holdings to sign a consent agreement that would allow the company to delay the reports until June 30 and later asserted that a majority had accepted. (One group that objected to the plan has filed suit against Imax, alleging that the process was handled improperly.)

On June 29, the last business day before that deadline, Imax issued a press release saying that it was delaying the reports again, but that it expected to file them “shortly.” Three weeks later, on July 20, the company released the results.

In a conference call that day, Richard Gelfond and Bradley Wechsler, co-CEOs of Imax, said that they were pleased to be free of the “overhang of delayed filings,” but said that the SEC and OSC inquiries that had led to the restatements were still “ongoing.”

Share prices, which had been below \$4.50 for most of the previous three months, rose as high as \$5.21 on the next trading day, and remained above \$4.50 until the Aug. 9 Q2 report. On the news of yet another quarter of losses, price fell below \$4.00 for two weeks before climbing back up above \$4.00 at the end of August. They stood at \$4.46 as this issue went to

press in the second week of September. Roth Capital Partners and Merriman Curhan Ford both upgraded their recommendations to “buy” after the filings.

The results. For the year ending Dec. 31, 2006, the company reported a net loss from continuing operations of \$18.3 million (~\$0.46 per share) on revenues of \$129.3 million, compared to a restated profit of \$5.8 million (\$0.15 per share) on revenues of \$135.3 million in 2005. It signed contracts for 34 projection systems with a value of \$50.1 million during the year and recognized revenue on 30 systems, leaving a backlog as of Dec. 31, 2006, of 74 systems with a total value of \$118.4 million.

For the fourth quarter of 2006, Imax posted a net loss of \$9.2 million (~\$0.23 per share) on revenues of \$36.9 million, compared to a restated profit from continuing operations of \$7.2 million (\$0.18 per share) on revenues of \$44.2 million in the same quarter of 2005.

The company reported that for the first quarter of 2007 it had a net loss of \$4.9 million (~\$0.12 per share) on revenues of \$27.2 million, compared to a restated net loss from continuing operations of \$6.0 million (~\$0.15 per share) on revenues of \$23.3 million in the first quarter of 2006.

In the second quarter of 2007, Imax saw a net loss of \$4.6 million (~\$0.11 per share) on revenues of \$27. 5 million, compared to a restated profit of \$1.6 million (\$0.04 per share) on revenues of \$38.1 million in the same period of 2006. Analysts were expecting a narrower loss of about \$0.03 per share.

Policy changes and restatements. The 10-K filing noted that the company had made “certain accounting errors” in previous years and had since revised accounting policies to recognize all theater system equipment (projector, sound system, screen, and 3D glasses washing machine) and “certain initial services” as a “single unit of accounting.” A signed acceptance

from the theater client, or the opening of the theater, is now required before revenue can be recognized

This changes the previous policy, used mostly in 2005, of “multiple element accounting” which Wechsler had characterized in an August 2006 conference call as “part of GAAP [generally accepted accounting practices],” adding that “we’ve been applying that for a number of years, and, we believe, quite consistently.” Between 2001 and 2005, the company recognized revenues when a system was installed, usually a matter of weeks before the theater’s public opening. Under multiple element accounting, revenues on certain expensive components (notably the projection and sound systems) were booked much earlier than other, less expensive, elements (e.g. the projection screen).

This had the effect of moving income into earlier periods than it otherwise would have been recognized. The most extreme case occurred in the fourth quarter of 2005, when the company recognized revenues from ten theaters that did not open until 2006 or (in two cases) 2007.

Allegations that such practices had been used to manipulate the company’s share price prior to its 2006 attempts to find a buyer formed the basis of the class action lawsuits that are currently pending and, reportedly, the SEC and OSC inquiries.

Altogether, for the periods 2002 through 2005, the net overstatement of aggregate earnings totaled \$10.4 million.

The 10-K restated the financial reports for the seven quarters between Jan. 1, 2005 and Sept. 30, 2006, and for the full years from 2002 through 2005. The table on page 21 shows the effects of the restatement for 2005 and the results of 2006.

The 10-Q for the first quarter of 2007 also outlines changes to the retirement plans for Gelfond and Wechsler under which they will split payments of \$1 million in 2008 and 2009, and a lump sum payment of \$31.9 million in 2010. Of this \$34 million, \$26.4 million is unfunded.

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	ND	Neelkanth Darshan	2005	unk
Africa	Africa: the Serengeti	1994	HMNS	Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD
AfricAdv	African Adventure	2007	3D nWP	OnGuard	On Guard	1999	unk
AIA3D	Adventures in Animation 3D	2004	3D BFI	OO	Ocean Oasis	2000	SFI
AIWC	Adventures in Wild California	2000	MFF	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
AJ	Amazing Journeys	1999	HMNS	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
Alamo	Alamo: The Price of Freedom	1988	MFF	Pulse	Pulse: A Stomp Odyssey	2002	GSF
Alaska	Alaska: Spirit of the Wild	1997	HMNS	RATW	Ride Around the World	2006	GSF
ALBT	Australia: Land Beyond Time	2002	HMNS	Rheged	Rheged: The Lost Kingdom	2000	unk
AlienAdv	Alien Adventure	1999	3D NGD	Roar	Roar: Lions of the Kalahari	2003	NGD
Alps	Alps: Giants of Nature, The	2007	MFF	RovMars	Roving Mars	2006	BVP
Antarc	Antarctica	1991	MSI	SE	Special Effects	1996	IMAX
Beavers	Beavers	1988	SLC	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
BP	Blue Planet	1990	IMAX	Sharks3D	Sharks 3D	2004	3D 3DEL
Bugs	Bugs!	2003	3D SKF	SI	Survival Island	1995	IMAX
CM	Country Music: The Spirit of America	2003	GSF	SM3	Spider-Man 3: The IMAX Experience	2007	WB
CRA	Coral Reef Adventure	2003	MFF	SOA	Spirit of American	1999	unk
CTPA	China: The Panda Adventure	2001	IMAX	SOLOE	Secret of Life on Earth, The	1996	IMAX
CV	Cosmic Voyage	1996	IMAX	SpaceSta	Space Station	2002	3D IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	SU	Straight Up: Helicopters in Action	2002	SKF
DinoAliv	Dinosaurs Alive	2007		T40	Titanica (short)	1992	IMAX
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D SHE	ToFly	To Fly!	1976	MFF
Dolphins	Dolphins	2000	MFF	Transfor	Transformers: The IMAX Experience	2007	PPC
DS3D	Deep Sea 3D	2006	3D IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
EMSH	Eruption of Mount St. Helens, The	1980	NGD	Vulcania	Vulcania	2002	unk
Everest	Everest	1998	MFF	WATE	Wild Australia: The Edge	1997	MSI
ExplClub	Explorers Club	2006	BFI	Whales	Whales	1996	NGD
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	Wolves	Wolves	1999	PCI
FOK	Fires of Kuwait	1992	IMAX	WS3D	Wild Safari 3D	2005	3D NGD
FON	Forces of Nature	2004	NGD	WTW	Wired to Win	2005	NGD
Galapago	Galapagos	1999	3D IMAX	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
GAW	Great American West, The	1996	K2				
GC	Grand Canyon: The Hidden Secrets	1985	NGD				
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D NGD				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HeartSon	Heartsong	1994	unk				
HOTB	Hurricane on the Bayou	2006	MFF				
HPOOTP	Harry Potter & the Order of the Phoenix	2007	WB				
HumanBod	Human Body, The	2001	NGD				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
L5	L5: First City in Space	1996	3D IMAX				
Lions3D	Lions 3D: Roar of the Kalahari	2007	3D NGD				
LivingSe	Living Sea, The	1994	MFF				
LOLL	Legend of Loch Lomond, The	2002	SKF				
M3D	Misadventures in 3D	2003	3D NGD				
M3Dcc	Misadventures in 3D (ColorCode)	2004	NGD				
MagDes	Magnificent Desolation	2005	3D IMAX				
MG	Mountain Gorillas	1992	IMAX				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
Mummies	Mummies: Secrets of the Pharoahs	2007	GSF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				

September 2007 Bookings Count

# Film	# Film	# Film	# Film
141 HPOOTP	9 CRA	2 AIWC	1 GAW
62 Transfor	8 L&C	2 AJ	1 HCBTD
59 HOTB	8 NASCAR	2 BP	1 HeartSon
55 DS3D	8 RATW	2 Bugs	1 L5
34 DinoAliv	8 Trex	2 CV	1 LOLL
25 DinoGOP	7 Everest	2 ITD	1 MG
24 WS3D	7 GC	2 JGWC	1 ND
23 Alps	7 Whales	2 MOTM	1 Niagara
21 Sharks3D	5 Galapago	2 MysticInd	1 OnGuard
19 MOTN	5 MOF	2 SeaMonst	1 Ozarks
19 Mummies	5 OO	2 SM3	1 Pulse
17 MOE	5 ToFly	2 SU	1 Rheged
15 Greece	4 ALBT	2 T40	1 Roar
14 HumanBod	4 AlienAdv	2 Wolves	1 SE
14 SpaceSta	4 Cyberwor	1 AEK	1 SI
14 WTW	4 LivingSe	1 Africa	1 SOA
13 HaunCast	4 M3D	1 AIA3D	1 SOLOE
12 MagDes	3 Alaska	1 Alamo	1 Vulcania
11 FightPil	3 Antarc	1 CM	1 WATE
11 OW3D	3 Beavers	1 CTPA	1 ZionCany
10 Dolphins	3 JIAC	1 EMSH	
10 FON	3 RovMars	1 ExplClub	
10 Lions3D	2 AfricAdv	1 FOK	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Regina	Alps	6/1/07	5/31/08		HumanBod	6/1/07	2/1/08	Tempe Imx	Alps	3/23/07	8/22/08
	DS3D	12/1/06	12/31/07		MOE	1/1/07	12/31/07		HOTB	6/15/07	6/14/08
	Greece	9/10/06	9/9/07	San Simeon DCI	HCBDT	8/17/96			Mummies	8/20/07	12/31/07
	HOTB	9/7/07	3/6/08	Sandy	HPOOTP	7/11/07	9/07		SM3	7/20/07	
	RATW	3/1/07	9/1/07		Transfor	9/21/07	11/07		Transfor	9/21/07	11/07
Reno Fleisch	MOTN	1/12/07	1/11/08	Sasebo	DS3D	7/1/07	9/30/07	Tianjin	Antarc	9/11/07	3/9/08
Richmond Cpx	HPOOTP	7/11/07	9/07	Seattle PSC 1	Everest	3/30/07	9/30/07	Tijuana	DS3D	4/1/07	9/30/07
	Transfor	9/21/07	11/07	Seattle PSC 2	Alps	3/30/07	3/29/08		MOTN	10/21/06	10/20/07
Richmond SMV	DinoAliv	3/31/07	9/3/07		DinoAliv	5/19/07	12/1/07		OO	10/18/01	12/31/07
	Mummies	9/4/07	8/18/08		HOTB	12/26/06	12/25/07	Tondabayashi	DinoGOP	4/07	10/07
Roanoke	FON	6/1/07	11/30/07		HPOOTP	7/11/07	9/07	Toronto Cpx	HPOOTP	7/11/07	9/07
Rochester Crmk	HPOOTP	7/11/07	9/07		Transfor	9/21/07	11/07		Transfor	9/21/07	11/07
Rochester MSC	LivingSe	10/7/06	9/3/07	Sendai CSC	DinoGOP	4/07	10/07	Toronto OP	Dolphins	1/8/07	9/1/07
Sacramento Imx	AIWC	11/1/06	9/28/07	Seoul CGV	Cyberwor	3/3/06	3/2/08		LivingSe	4/16/07	
	Alps	4/6/07	4/5/08		HPOOTP	7/12/07	9/07		MOE	1/1/07	12/31/07
	HOTB	2/07	1/15/08	Shakopee	Dolphins	5/12/07	10/30/07		ToFly	7/31/07	
	HPOOTP	8/17/07	10/07	Shijiazhuang	Antarc	3/11/07	9/10/07		WS3D	6/1/06	12/31/07
	Lions3D	7/1/07	12/31/07	Shreveport	HOTB	12/23/06	12/22/07	Toronto OSC	Everest	1/26/07	9/25/07
Saint Augustine	Transfor	9/21/07	11/07		MOTN	4/7/08	4/7/08		T40	6/1/07	1/6/08
	BP	4/12/07	6/30/08		WTW	7/7/07	7/7/08		WTW	10/1/06	9/30/07
	Dolphins	6/1/07	12/31/07	Singapore DC	Everest	9/1/07	2/29/08	Townsville	DS3D	7/17/06	7/6/08
	HOTB	1/12/07	1/11/08		OnGuard	2/13/99		Tulsa Crmk	HPOOTP	7/11/07	9/07
	HPOOTP	7/11/07	9/07	Singapore SC	DinoGOP	4/07	10/07		Transfor	9/21/07	11/07
	L&C	1/1/07	5/31/08		HOTB	2/1/07	1/31/08	Valencia SPN	CRA	9/15/06	9/14/07
	Mummies	3/2/07	11/1/07	Sinsheim	HumanBod	2/13/07	9/30/07	Vancouver Imx	AfricAdv	6/6/07	
	WS3D	3/10/07	3/31/08		DinoGOP	4/07	10/07		DinoGOP	4/20/07	10/07
Saint Louis Arch	Alaska	1/13/07	1/2/08		DS3D	5/4/06	11/3/07		WS3D	4/8/05	12/31/07
	GAW	1/13/07	1/12/08		WS3D	6/30/05	6/30/08		HOTB	12/23/06	12/22/07
Saint Louis SC	Everest	4/3/07	9/30/07	Sioux Falls	Dolphins	5/27/07	9/15/07		HumanBod	10/22/04	6/30/08
	Greece	9/5/06	9/4/07		Lions3D	6/1/06	5/31/08		Lions3D	3/9/07	9/30/07
	Mummies	3/16/07	9/30/07		L&C	6/1/06	5/31/08		Mummies	6/15/07	6/30/08
	Pulse	9/7/07			MOE	6/1/06	5/31/08	Vantaa	Bugs	9/1/06	9/1/07
	WTW	6/15/07	1/3/08		RATW	9/15/07	3/30/08	Veracruz Cpl	HPOOTP	7/13/07	9/07
Saint Louis Weh	HPOOTP	7/11/07	9/07		WTW	5/26/07	10/5/07		OW3D	5/11/07	12/31/07
Saint Michael Cmg	HPOOTP	7/11/07	9/07	Sofia CC	AlienAdv	7/1/07	6/30/08	Victoria DCI	Greece	2/16/07	2/15/08
	Transfor	9/21/07	11/07		Cyberwor	10/13/06	10/12/07		MOTN	9/21/06	9/20/07
Saint Paul	ALBT	3/9/07	6/30/08		Galapago	2/5/07	2/4/08		T40	4/17/07	10/31/07
	Greece	5/1/07	11/1/07		SpaceSta	2/16/07	1/31/08		WS3D	6/29/07	6/28/08
	HOTB	12/22/06	12/21/07	Speyer Imax	Alps	5/30/07	5/29/08	Virginia Beach	DinoAliv	4/11/07	4/1/08
Saint Petersburg Muv	HPOOTP	7/11/07	9/07	Spokane	Dolphins	7/1/07	6/30/08		DS3D	3/3/06	9/1/08
Saint Petersburg NA	DS3D	5/17/07	5/16/08		FON	8/20/04	6/30/08		HPOOTP	7/11/07	9/07
	HPOOTP	7/19/07	9/07		GC	6/1/07	11/30/07	Vulcania	FON	1/1/06	12/31/07
	Trex	4/25/07	4/24/08		HOTB	3/16/07	3/15/08		Vulcania	2/22/02	
Saitama Omi	DinoAliv	5/26/07	11/26/07		HPOOTP	7/11/07	9/07	Wakayama	DinoAliv	7/6/07	12/31/07
Salt Lake City CP	DS3D	3/3/06	3/2/08		JIAC	7/1/07	6/30/08	Warner Robins	ToFly	7/92	
	Everest	6/15/06	12/07		L&C	2/10/06	12/31/08	Warsaw CC	DinoAliv	9/3/07	2/3/08
	MOTN	1/5/07	1/4/08		MOF	1/1/07	6/30/08		HPOOTP	7/20/07	9/07
	ToFly	6/15/06	12/07	Stockholm	DS3D	5/11/07	5/10/08		M3D	6/1/07	12/31/07
San Antonio 2D	Alamo				HumanBod	11/30/01	12/31/07		OW3D	2/23/07	12/31/07
	HOTB	12/22/06	12/21/07		WTW	2/1/07	1/31/08	Washington NASM	FightPil	3/11/05	12/07
San Antonio 3D	DS3D	1/5/07	1/4/08	Sudbury	Alps	6/25/07	6/24/08		MagDes	9/23/05	
	HaunCast	8/15/03	12/31/07		FightPil	2/5/07	9/3/07		RovMars	1/27/06	9/07
	L&C	8/31/07			HOTB	9/4/07	9/3/08		SpaceSta	5/25/07	9/3/07
San Antonio Aztec	ExplClub	4/1/06	9/1/07	Sydney WBS	DinoGOP	4/07	10/07		ToFly	7/1/76	
	MOTM	4/1/06	9/1/07		DS3D	5/25/06	5/24/08	Washington NMNH	HPOOTP	9/7/07	
San Antonio San	HPOOTP	7/11/07	9/07		HaunCast	9/20/01	12/07		Lions3D	2/1/07	2/28/08
San Diego NHM	OO	3/31/01	12/07		HPOOTP	7/11/07	9/07		Sharks3D	11/1/06	12/31/07
San Diego Reg	HPOOTP	7/11/07	9/07		Lions3D	2/23/07	3/08	West Nyack Imx	Greece	8/16/07	
	Transfor	9/21/07	11/07		MagDes	10/20/05			HPOOTP	7/11/07	9/07
San Diego RHF	AIWC	6/28/07	9/30/08		MOTN	9/15/06	9/14/07		Transfor	9/21/07	11/07
	Alps	3/30/07	10/4/07		Mummies	4/15/07	12/31/07	West Palm Beach Muv	HPOOTP	7/11/07	9/07
	CRA	10/1/06	9/30/08		SeaMonst	9/20/07	9/20/08		Transfor	9/21/07	11/07
	CV	10/1/06	9/30/07	Syracuse	Alps	7/15/07	7/14/08	White Plains NA	HPOOTP	7/11/07	9/07
	DinoAliv	6/22/07	1/15/08		DS3D	5/9/07	11/30/07		Transfor	9/21/07	11/07
	Dolphins	6/28/07	10/31/07		HOTB	2/3/07	5/4/08	Winnipeg	MOE	8/1/05	12/31/07
	Everest	9/1/06	9/30/08	Taipei AM	Mummies	9/20/07	9/20/08		Sharks3D	6/1/07	12/31/07
	FON	5/28/04	9/30/08	Taipei WVC	HPOOTP	7/11/07	9/07	Woodbridge Cpx	HPOOTP	7/11/07	9/07
	HumanBod	1/1/07	9/30/08	Tallahassee	HOTB	6/15/07	6/14/08		Transfor	9/21/07	11/07
	JIAC	6/28/07	9/30/08		HPOOTP	7/27/07	9/07	Woodridge Crmk	HPOOTP	7/11/07	9/07
	L&C	8/2/02	12/08		MagDes	9/1/07	9/1/08		Transfor	9/21/07	11/07
	LivingSe	6/28/07	6/30/08		Sharks3D	3/2/07	12/31/07	Xalapa	LivingSe	8/30/07	11/30/07
	MOE	11/1/01	9/08		SpaceSta	9/1/07	9/1/08	Yellowstone	HOTB	5/11/07	11/10/07
	MOTN	6/28/07	9/30/08		WS3D	1/1/07	9/13/07		L&C	6/15/02	12/08
	Whales	10/1/06	9/30/08	Tampa Cha	HPOOTP	7/11/07	9/07		Wolves	4/4/07	3/12/08
	WTW	4/7/06	9/30/07		Transfor	9/21/07	11/07	Zion	RATW	3/1/07	10/31/07
San Francisco AMC	HPOOTP	7/11/07	9/07	Tampa MOSI	DinoGOP	4/17/07	10/07		ZionCany	5/24/94	
	Transfor	9/21/07	11/07		DS3D	5/4/07	9/30/07				
San Jose CA	Greece	9/20/06	9/19/07		HOTB	2/9/07	12/21/07				
	HOTB	1/10/07	1/9/08		HPOOTP	8/17/07	10/07				
	HPOOTP	7/11/07	9/07		Transfor	9/21/07	11/07				

THE BIZ

DEALS

Catalyst sues Imax in Ontario

As this issue went to press, Catalyst Fund Limited Partnership II filed a lawsuit against Imax Corporation in Ontario Superior Court, seeking a court-appointed inspector to speed up the resolution of the continuing informal inquiries by the U.S. Securities and Exchange Commission and the Ontario Securities Commission. Catalyst announced the suit on Sept. 10, the same day as Imax’s annual shareholders meeting. In addition to holding about \$67 million in Imax bonds, Catalyst is also a shareholder. The initial court hearing was set for Sept. 13.

Imax co-CEO Richard Gelfond dismissed the suit in an e-mailed statement to Reuters News Service, saying “We’ve nearly lost count of how many times Catalyst has unsuccessfully tried to interfere with Imax’s business,” saying that the latest action is “frivolous and has no merit.”

Imax’s film and theater deals

Along with all its financial reporting this summer (see item above), Imax Corporation announced deals for new theaters in China and Russia and new DMR films. The deal in China is for an MPX system to be installed in a new multiplex in Nanjing that is expected to open in mid-2010. The Russian deal will place an MPX in a multiplex in Novosibirsk, Siberia, that is slated to open in 2008.

Imax announced a DMR film for the

previously empty period between *Harry Potter and the Order of the Phoenix*, which ends its run in most theaters this month, and *Beowulf*, which opens in November. On July 30, the company said that Martin Scorsese’s *Shine A Light*, a concert film featuring the Rolling Stones filmed in Fall 2006, would open on Sept. 21. But just a week later, Paramount Pictures announced that the release would be delayed until next spring so that the band, then on tour, would be available to help promote it. Imax would not say whether *Shine A Light* would still be converted to 15/70 in the spring. So far, only one DMR title has been officially announced for 2008 – Warner Bros.’s *The Dark Knight*, which opens in July.

The loss of *Shine A Light* left Imax scrambling to find a replacement, since some MPX theater contracts reportedly require the company to provide a minimum of six DMR titles per year. With no strong candidates among Hollywood’s September and October releases, Imax announced on Aug. 21 that Paramount’s *Transformers*, which had opened in conventional theaters a week before *Harry Potter* in July, would be re-released in a 15/70 version on Sept. 21.

Based on toy action figures from Hasbro and the animated TV series they inspired in the 1980s, *Transformers* has grossed over \$300 million domestically to date. It will be the first DMR title not to

open day-and-date with the conventional release since *The Matrix Reloaded* in June 2003. As such, the LF edition will not have the benefit of the massive marketing campaign that preceded the first run.

Rumors in the comic-book world that preceded the announcement by several days speculated that the IMAX version of *Transformers* might have additional footage. Imax’s press release made no mention of that possibility, but on Sept. 5 the official Web site of director Michael Bay posted a brief statement saying “he has confirmed that there will be about 2 extra minutes.”

Finally, in announcing its second-quarter results for 2007, Imax said that the sixth DMR title of 2007 would be Warners’ *I Am Legend*, a science-fiction action film starring Will Smith as the last survivor of a man-made virus that has turned humanity into mutants. Based on the novel by Richard Matheson, it will open on Dec. 14, less than a month after *Beowulf*.

Fort Lauderdale renames IMAX

The Museum of Discovery and Science in Fort Lauderdale, FL, has received a donation of US\$3 million from AutoNation, the nation’s largest auto retailer, which is headquartered in the city. The gift is the first step in a capital campaign that the museum hopes will raise \$20 million for an expansion that will nearly double the facility’s public space.

The museum’s 300-seat IMAX 3D theater, which had been sponsored by the Blockbuster video rental chain, has been renamed the AutoNation IMAX Theatre. In October the new signage will be installed and a celebration of the renaming will be held.

NSF gives SK \$3M for Butterflies

The U.S. National Science Foundation has awarded SK Films US\$3 million for *Flight of the Butterflies*, a 3D LF film

(see BIZ on page 20)



The Museum of Discovery and Science in Fort Lauderdale, with the old signage for the theater.

The Making of National Geographic’s *Sea Monsters*

(from *SEA MONSTERS* on page 1)

age, *Sea Monsters* weaves together photorealistic, computer-generated animation with incredible finds from paleontological digs around the world.

The journey to make *Sea Monsters* began in the early stages of creating a cover story for the *National Geographic* magazine that eventually ran in December 2005. “I knew the magazine was working on this huge, multi-year project,” says producer **Lisa Truitt**, president of **National Geographic Cinema Ventures** (previously Giant Screen Films and Special Projects), which is part of National Geographic Ventures, a subsidiary of the **National Geographic Society** – one of the world’s largest non-profit scientific and educational organizations. “Then that proverbial light bulb went off and I thought, wow, this would make a fantastic giant-screen film. I knew it would be a perfect fit for such an immersive format. It seems so obvious now, because everybody loves dinosaurs, but somehow miraculously this story had never been told on the giant screen, even though it has everything you look for in terms of science and entertainment. So I started plugging the idea.”

The *Sea Monsters* team

In the summer of 2003 Truitt and her staff began by obtaining a **National Sci-**

ence Founda-
tion planning grant, which gave them seed money to develop a script and budget for *Sea Monsters*. Once that was done, they applied for and received a full NSF grant that would ultimately fund part of the production. The team Truitt built in this pre-production period would remain on board throughout the entire process, including award-winning director, cinematographer, and visual effects supervisor **Sean Phillips**, veteran LF producer **Jini Durr**, and writer **Mose Richards**, who has written a dozen LF screenplays over the years.

Putting together the right team to make the film was simple, says Truitt, who explains that Phillips and Richards were both obvious choices. “I’ve known Sean for years. He’s a fabulously brilliant, talented guy and wonderful to work with. We knew this movie would require someone technically skilled as well as really strong creatively, and he is both. I’ve also worked with Mose on a lot of previous films and he really understands the medium of



A school of computer-generated Dolichorhynchops.

giant-screen films – how pictures really tell the story and too many words can get in the way.”

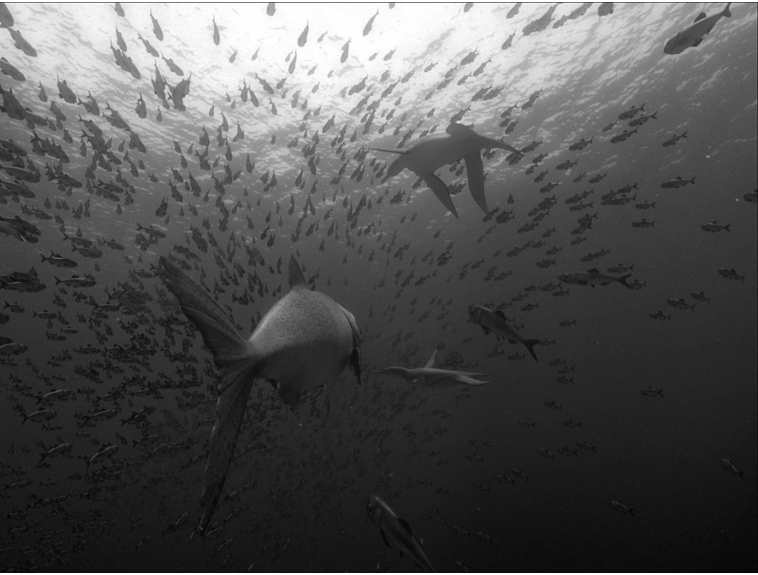
As the grant proposals were being put together, the team gathered for a brainstorming session in Washington, D.C., where National Geographic has its headquarters. “We sat around with a big pile of research, pulled everyone together and talked about what the movie should do and shouldn’t do, what elements would make it really work, and we threw every good, bad, and indifferent idea on the table,” Truitt explains. “Those sessions are always very inspiring and productive, because you walk away with a kernel of a great idea.”

Creating the story

The *Sea Monsters* team agreed about creating a story-driven film, as opposed to taking a more traditional documentary view of the topic. “That’s kind of a fundamental way we approach filmmaking,” says Truitt. “People want to learn things but also want to be entertained. In a way, it all boils down to a gut feeling as to what movie you’d want to see if you were spending an afternoon with your own family.” They battled around a number of story ideas, ranging from one based on Mary Anning, who discovered the first prehis-

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Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	DS3D	4/18/07	9/3/07		HaunCast	6/12/02	12/07		Greece	6/1/06	10/1/07
	HOTB	3/21/07	9/3/07		Sharks3D	9/10/06	12/31/07		HaunCast	5/28/03	12/31/07
Karlshamn	M3Dcc	11/1/05	10/31/07		Trex	7/11/06	9/30/07		HOTB	6/15/07	6/14/08
Katoomba	WATE	6/1/97			FON	3/25/06	3/1/08		L5	5/31/07	5/30/08
Katowice CC	DinoAliv	9/3/07	2/3/08	Malaga Yel	HPOOTP	7/11/07	9/07		OW3D	7/29/04	12/31/07
	HPOOTP	7/20/07	9/07		MOTN	6/15/07	6/15/08		Sharks3D	3/24/05	12/31/07
	Sharks3D	9/9/05	12/31/07		OW3D	1/12/07	12/31/07		SI	3/22/07	3/21/08
Kazan	HPOOTP	7/19/07	9/07	Manchester UCI	HPOOTP	7/12/07	9/07		WS3D	6/30/05	
	ITD	10/20/06	9/14/08		MOE	7/1/06	12/31/07	Oakland	DinoAliv	6/20/07	6/20/08
	SpaceSta	9/21/07	9/20/08	Manila	HPOOTP	7/13/07	9/07	Oklahoma City	HOTB	3/9/07	3/8/08
	Trex	1/10/07	9/14/08		Trex	8/25/07	8/24/08	Omaha Zoo	DinoAliv	5/4/07	4/4/08
Kenner	Beavers	9/15/06	9/14/07	Matsusaka	DinoGOP	4/07	10/07		DS3D	6/1/06	12/31/07
Killeen	RATW	5/4/07	10/27/07	McMinnville	FightPil	3/15/07	3/14/08		Mummies	5/2/07	5/1/08
	Whales	8/3/07	1/3/08		MagDes	4/14/07	4/13/08	Ontario Reg	HPOOTP	7/11/07	9/07
King of Prussia Reg	HPOOTP	7/11/07	9/07		DS3D	4/13/06	4/12/08		Transfor	9/21/07	11/07
	Transfor	9/21/07	11/07	Melbourne MV	HaunCast	9/13/01	12/07	Orlando Reg	HPOOTP	7/11/07	9/07
Kiryat Bialik	DS3D	9/23/07	9/14/08		HPOOTP	7/11/07	9/07		Transfor	9/21/07	11/07
Kofu	OO	4/15/07	11/15/07		MOE	1/1/07	12/31/07	Orlando SC	DinoAliv	6/15/07	12/31/07
Krakow CC	DinoAliv	9/3/07	2/3/08		MOTN	9/15/06	9/14/07		HOTB	3/16/07	3/15/08
	HPOOTP	7/20/07	9/07		RovMars	7/29/07			Mummies	9/15/07	5/30/08
	MagDes	2/24/06	2/23/08		SeaMonst	9/20/07	9/20/08	Osaka Sci	DinoGOP	4/07	10/07
	OW3D	5/18/07	12/31/07		WS3D	6/8/05	12/31/07	Osaka Sun	DS3D	9/1/06	7/31/08
	WS3D	10/14/05	12/31/07	Memphis Pink	DS3D	6/23/07	2/29/08	Oviedo Yel	DS3D	2/1/07	1/31/08
KSC 2	MagDes	9/23/05			HOTB	2/3/07	2/2/08		HPOOTP	7/11/07	9/07
Kuala Lumpur Di	Cyberwor	10/27/05	10/26/07		MagDes	3/4/06	2/1/08	Paris Gau	HPOOTP	7/11/07	9/07
	HumanBod	4/1/07	3/31/08	Menlyn	DS3D	6/24/07	1/23/08		Transfor	9/21/07	11/07
	OW3D	8/30/07	12/31/07		HPOOTP	7/11/07	9/07	Paris Geo	DinoGOP	4/07	10/07
	Sharks3D	8/17/06	12/31/07		NASCAR	7/18/07	1/17/08		DS3D	4/1/07	5/31/08
Kuwait City	FOK	4/17/00	4/08	Mexicali	HPOOTP	7/13/07	9/07	Parker	Beavers	11/1/06	12/31/07
	OW3D	10/23/06	12/31/07		OO	1/10/07	6/30/08		Wolves	4/1/07	9/30/07
Laie	CRA	1/26/05	12/07		SpaceSta	12/24/06	3/31/08	Penrith	Rheged	7/1/00	
Langley Cpx	HPOOTP	7/11/07	9/07	Mexico City Pap	DinoGOP	4/07	10/07	Pensacola	FightPil	6/3/05	12/31/07
	Transfor	9/21/07	11/07		WTW	9/13/07	5/12/08		HOTB	12/22/06	12/21/07
Lansing Cel	HOTB	9/7/07		Mexico City Per Cpl	HPOOTP	7/13/07	9/07		MOF	11/8/96	
	HPOOTP	7/11/07	9/07	Mexico City San Cpl	HPOOTP	7/13/07	9/07	Philadelphia	HOTB	1/5/07	1/4/08
	Transfor	9/21/07	11/07	Mexico City Uni Cpl	HPOOTP	7/13/07	9/07		MOE	2/1/07	9/30/07
Las Palmas	MOTN	12/10/06	12/9/07	Alps	9/7/07	3/20/08			Mummies	3/16/07	9/29/07
Las Vegas Bre	HPOOTP	7/11/07	9/07	DS3D	3/1/07	9/6/07		Phoenix AMC	WTW	10/6/06	10/31/07
	Transfor	9/21/07	11/07	MG	6/1/07	12/31/07			HPOOTP	7/11/07	9/07
Las Vegas Lux	DinoGOP	4/07	10/07	Mississauga Cpx	HPOOTP	7/11/07	9/07		Transfor	9/21/07	11/07
	DS3D	3/3/06	12/31/07		Transfor	9/21/07	11/07	Phoenix ASC	CRA	2/20/07	9/1/07
	FightPil	12/10/04	12/31/07	Mobile	Greece	1/15/07	1/15/08		DS3D	5/29/07	10/4/07
Lehi	DinoAliv	5/25/07	5/31/08		HOTB	6/4/07	6/3/08	Pitea	CRA	9/15/07	1/31/08
	DinoGOP	4/07	10/07	Monterrey Cpl	HPOOTP	7/13/07	9/07		MOTN	9/15/07	12/31/07
Leon Exp	Galapago	6/1/07	11/30/07	Montreal Cpx	HPOOTP	7/11/07	9/07	Pittsburgh Cmk	AfricAdv	6/15/07	
Lincolnshire Reg	HPOOTP	7/11/07	9/07		Transfor	9/21/07	11/07	Pittsburgh CSC	DinoAliv	9/7/07	2/29/08
	Transfor	9/21/07	11/07	Montreal SC	Alps	4/24/07	4/23/08		HOTB	12/26/06	12/25/07
Little Rock AEC	Alaska	6/23/07	9/22/07		DinoAliv	4/20/07	9/30/07		WTW	7/18/07	
Loch Lomond	LOLL	7/24/02			HOTB	3/15/07	3/14/08	Poitiers Imax 3D	DS3D	2/1/07	1/31/08
Lodz CC	HPOOTP	7/20/07	9/07	Moscow	DinoGOP	4/07	10/07	Portage GQT	DinoGOP	4/07	10/07
	Sharks3D	9/9/07	12/31/07		DS3D	5/31/06	5/31/08		HPOOTP	7/11/07	9/07
	DS3D	9/3/06	12/31/07		Galapago	10/24/05	11/1/07		L&C	4/15/07	4/30/08
	HaunCast	12/1/01	12/07		HaunCast	1/1/04	9/30/07		Lions3D	8/22/07	
	HPOOTP	7/12/07	9/07		HPOOTP	7/19/07	9/07	Portland OMSI	Alps	3/21/07	3/20/08
	Lions3D	2/9/07	2/08		Lions3D	2/20/07	2/20/08		HOTB	1/12/07	1/11/08
	MOE	2/1/06	12/31/07		MagDes	4/12/06	4/14/08		HumanBod	6/7/07	10/7/07
	WS3D	5/20/05	12/31/07		OW3D	10/9/04	10/30/07		MOE	7/1/06	12/31/07
London SM	DinoAliv	5/25/07	1/31/08		Sharks3D	4/14/05	10/30/07	Portland Reg	HPOOTP	7/11/07	9/07
	DS3D	3/3/06	3/2/08	Myrtle Beach DCI	DS3D	5/20/07	12/31/07		Transfor	9/21/07	11/07
	FON	2/24/06			Sharks3D	5/9/07	12/31/07	Poznan CC	HPOOTP	7/20/07	9/07
	Lions3D	2/9/07	2/08		SpaceSta	5/20/07	12/31/07	Prague CC	DinoAliv	9/18/07	2/20/08
	Sharks3D	2/6/06	12/31/07		WS3D	5/9/07	4/30/08		DS3D	4/26/07	4/25/08
	WS3D	5/20/05	12/31/07	Nanjing YSTC	Trex	1/15/07	1/14/08		HPOOTP	7/19/07	9/07
Los Angeles AMC	HPOOTP	7/11/07	9/07	Nashville Reg	HPOOTP	7/11/07	9/07		MagDes	1/17/07	1/16/08
	Transfor	9/21/07	11/07		Transfor	9/21/07	11/07		Sharks3D	1/12/06	12/31/07
Los Angeles CSC	DinoAliv	3/30/07	3/30/08	Natick JF	HPOOTP	7/11/07	9/07		WS3D	5/1/06	12/31/07
	WTW	6/29/07	11/29/07		Transfor	9/21/07	11/07	Providence Imx	HOTB	1/15/07	1/14/08
Los Angeles NA	HPOOTP	7/11/07	9/07	New Delhi ICC	ND				Lions3D	3/21/07	9/30/07
	Transfor	9/21/07	11/07	New Orleans	OW3D	5/25/07	12/31/07		Mummies	5/1/07	9/17/07
Louisville NA	HPOOTP	7/11/07	9/07		Sharks3D	5/26/06	12/31/07	Quebec	Bugs	3/2/07	3/2/08
Louisville SC	HOTB	3/21/07	5/25/08	New Rochelle Reg	HPOOTP	7/11/07	9/07		DinoGOP	4/07	10/07
	MOTN	1/15/06	10/15/07		Transfor	9/21/07	11/07		DS3D	6/23/06	12/31/07
	WTW	9/1/07	5/31/08	New York AMC	HPOOTP	7/11/07	9/07		HaunCast	9/29/06	1/31/08
	Alps	3/15/07	3/16/08		Transfor	9/21/07	11/07		HPOOTP	7/27/07	9/07
	HOTB	6/8/07	6/7/08	New York AMNH	DinoAliv	5/18/07	5/1/08		NASCAR	6/23/07	12/31/07
Lucerne	DS3D	9/1/07	8/31/08	Niagara Can DCI	Niagara	7/1/86		Raleigh Exp	HPOOTP	7/11/07	9/07
	MOE	9/1/06	11/20/07	Norwalk	Beavers	7/07			Sharks3D	3/1/07	12/31/07
Madison Star	HPOOTP	7/11/07	9/07		Greece	6/15/07	12/14/08		Transfor	9/21/07	11/07
	Transfor	9/21/07	11/07	Nuremberg	Whales	1/07	12/07	Reading JF	HPOOTP	7/11/07	9/07
Madrid	DS3D	9/19/07	9/18/08		ALBT	12/21/06	12/31/07		Transfor	9/21/07	11/07



Thousands of objects had to be animated in 3D stereo space.

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Busan CGV	HPOOTP	7/12/07	9/07	Denver CC Reg	HPOOTP	7/11/07	9/07				
Cairo MEC	Trex	5/1/07	4/30/08		Transfor	9/21/07	11/07	Guayaquil	MOTM	1/25/07	1/25/08
Calgary Cpx	HPOOTP	7/11/07	9/07	Denver MNS	HOTB	3/16/07	3/15/08		CV	3/1/07	2/29/08
	Transfor	9/21/07	11/07	Des Moines	HOTB	3/9/07	3/8/08		FON	3/16/07	3/1/08
Calgary TWS	DinoGOP	4/07	10/07		HPOOTP	7/11/07	9/07		Galapago	11/16/06	11/15/07
	HumanBod	2/16/06	6/30/08		JIAC	5/21/07	9/4/07		HaunCast	10/20/06	9/30/07
	Whales	2/1/06	6/30/08		L&C	9/20/06	9/20/07		HPOOTP	7/13/07	9/07
	WS3D	12/26/06	6/30/08	Detroit AMC	HPOOTP	7/11/07	9/07	Hague	Sharks3D	2/16/07	12/31/07
Castle Rock	EMSH	3/92			Transfor	9/21/07	11/07		Alps	6/15/07	6/14/08
Cathedral City	HPOOTP	7/11/07	9/07	Detroit SC	Dolphins	1/5/07	9/5/07		DinoAliv	4/21/07	10/21/07
	Mummies	8/17/07	8/1/08		HOTB	12/22/06	12/21/07		DS3D	7/1/06	6/30/08
Cedar Rapids	FightPil	6/22/07	10/21/07		HumanBod	1/5/07	9/3/07		FON	2/1/05	12/31/07
	HOTB	3/21/07	9/4/07		MOTN	2/1/06	9/15/07		HOTB	6/15/07	6/15/08
	HPOOTP	7/11/07	9/07	Dhaka	Whales	9/26/06	9/26/07	Halifax	MOF	2/1/07	12/31/07
	RATW	9/4/07	12/31/07	Dollywood	HeartSon	3/31/07	12/31/07		HPOOTP	7/11/07	9/07
Chantilly	FightPil	12/10/04	12/31/07	Dongguan STM	SOLOE	12/28/06	12/27/07		Transfor	9/21/07	11/07
	HPOOTP	7/11/07	9/07	Dubai	DS3D	10/23/06	12/22/07	Hampton	FightPil	12/10/04	12/31/07
	Transfor	9/21/07	11/07		HPOOTP	7/11/07	9/07		HPOOTP	7/11/07	9/07
Charleston SC	Alps	4/13/07	3/29/08	Dublin Reg	HPOOTP	7/11/07	9/07		MOE	8/1/05	12/31/07
	Greece	3/16/07	3/15/08		HPOOTP	7/11/07	9/07		Mummies	3/18/07	3/15/08
	HOTB	2/1/07	1/31/08		Transfor	9/21/07	11/07	Harbin	OO	6/15/07	12/30/07
	HPOOTP	7/11/07	9/07	Duluth	DS3D	5/4/07	5/4/08		SpaceSta	5/1/07	12/31/07
	Transfor	9/21/07	11/07		Greece	2/24/06	9/15/07	Harrisburg	HOTB	1/6/07	1/5/08
Charleston WV	MOTN	7/7/07	7/6/08		HOTB	12/22/06	12/21/07		HPOOTP	7/11/07	9/07
Charlotte	HOTB	1/15/07	1/14/08		MagDes	11/3/06	12/31/07		RovMars	9/4/07	
	HPOOTP	7/11/07	9/07	Durban	Alps	3/16/07	9/16/07	Hartberg	Everest	9/17/05	9/16/07
	HumanBod	6/13/07	10/25/07		DinoGOP	4/07	10/07		GC	9/6/03	9/30/07
Chattanooga	DinoAliv	3/30/07	3/30/08		HPOOTP	7/13/07	9/07	Hartford NA	HPOOTP	7/11/07	9/07
	DS3D	3/3/06	3/2/08		MOE	1/1/06	12/31/07		Transfor	9/21/07	11/07
Chicago Imx	HPOOTP	7/11/07	9/07	Dwingeloo	MOF	5/1/07	4/30/08	Hastings	Greece	3/1/07	2/28/08
	Transfor	9/21/07	11/07	Edmonton Cpx	Roar	7/1/07	6/30/08		WS3D	9/10/07	3/3/08
Chicago MSI	HOTB	1/15/07	1/14/08		HPOOTP	7/11/07	9/07		HumanBod	9/1/07	12/31/07
	HumanBod	1/15/07	4/29/08	Edmonton TWS	Transfor	9/21/07	11/07	Hibbing	SU	3/1/07	3/1/08
	Mummies	5/25/07	2/3/08		DinoAliv	5/18/07	5/1/08	Hong Kong Airport	JGWC	4/1/07	9/30/07
	BP	5/1/07	4/30/08		HOTB	1/26/07	1/25/08	Hong Kong SM	CTPA	6/1/07	11/30/07
Chongqing CP	Trex	6/1/07	11/30/07	Eilat Epic	AIA3D	1/1/07	12/31/07	Hong Kong UA	DS3D	8/1/07	1/31/08
	Alps	5/12/07	5/11/08		AlienAdv	4/4/04	12/31/07		HPOOTP	7/11/07	9/07
Cincinnati MC	FON	10/2/04	8/31/08		HaunCast	4/4/04	12/31/07		ITD	9/1/07	2/29/08
	GC	11/17/06	8/31/08	Erie	OW3D	4/4/04	12/31/07	Hooksett Zya	HPOOTP	7/13/07	9/07
	HOTB	12/22/06	12/21/07	Evansville Sho	AJ	4/21/07	11/30/07		SpaceSta	8/28/07	12/31/07
Cincinnati NA	HPOOTP	7/11/07	9/07	Fort Lauderdale	HPOOTP	7/11/07	9/07		Transfor	9/21/07	11/07
Cleveland	DinoAliv	4/28/07	4/27/08		CM	9/4/07		Houston MNS	Alps	7/12/07	7/11/08
	HOTB	1/20/07	1/19/08		DinoAliv	5/25/07	12/1/07		DS3D	3/9/07	3/8/08
Cocoa	MOE	1/1/07	12/31/07		HPOOTP	7/11/07	9/07		Greece	9/22/06	9/21/07
Col Springs Cmk	HPOOTP	7/11/07	9/07		Mummies	3/30/07	3/30/08		HOTB	6/1/07	5/31/08
	Transfor	9/21/07	11/07		NASCAR	9/4/07	9/20/07		MOTN	10/1/05	10/15/07
Colleyville	HPOOTP	7/11/07	9/07		Sharks3D	1/12/07	12/31/07	Houston Reg	HPOOTP	7/11/07	9/07
Columbus AMC	HPOOTP	7/11/07	9/07	Fort Worth	WS3D	4/28/05			Transfor	9/21/07	11/07
Columbus COSI	DinoAliv	6/9/07	12/31/07		Dolphins	9/1/06	9/3/07	Huntsville	HOTB	3/16/07	3/15/08
	WTW	3/14/07	9/30/07		HOTB	2/9/07	2/8/08		HPOOTP	7/11/07	9/07
Coomera	ALBT	11/1/05	10/31/07		HPOOTP	7/11/07	9/07		MagDes	11/23/05	11/22/07
	SpaceSta	8/1/07	7/31/08	Fresno Reg	SE	5/25/07	9/3/07	Hutchinson	MOF	4/6/07	4/5/08
Copenhagen	DinoAliv	9/20/07	2/20/08	Fujisawa	HPOOTP	7/11/07	9/07		Alps	6/29/07	6/28/08
	DS3D	11/24/06	11/23/07	Galveston	WS3D	4/7/07	10/8/07		HOTB	3/14/07	3/15/08
	WS3D	5/1/07	12/31/07		DinoAliv	5/25/07	5/25/08	Hyderabad	DS3D	2/1/07	1/31/08
Corpus Christi	FightPil	2/3/05	12/31/07		DS3D	9/22/06	11/16/07		GC	4/15/07	4/15/08
Covington OTI	HOTB	1/20/07	1/19/08		HaunCast	2/07	12/07		HPOOTP	7/19/07	9/07
	HPOOTP	7/11/07	9/07		OW3D	5/25/06	12/31/07		MOE	9/15/06	9/15/07
Cuernavaca Cmx	HPOOTP	7/13/07	9/07	Garden City	SM3	8/1/07			SpaceSta	9/15/07	3/15/08
Dallas AA	SOA	2/26/99			Alps	7/4/07	12/31/07	Ilsan CGV	HPOOTP	7/12/07	9/07
Dallas Cmk	DinoGOP	8/15/07			CRA	6/1/06	9/12/07	Incheon CGV	HPOOTP	7/12/07	9/07
	HPOOTP	7/11/07	9/07		FightPil	12/10/04	12/31/07	Indianapolis Imx	DinoGOP	4/07	10/07
	Lions3D	3/9/07	9/30/07		HOTB	12/22/06	12/21/07		Sharks3D	3/9/07	12/31/07
	M3D	1/19/07	12/30/07		HPOOTP	7/11/07	9/07	Indianapolis Ker	HPOOTP	7/11/07	9/07
	Transfor	9/21/07	11/07	Garza Garcia	MagDes	9/23/05	12/31/07		Transfor	9/21/07	11/07
Dallas MNS	DinoAliv	5/30/07	5/25/08		WTW	5/4/07	11/30/07	Irvine Reg	HPOOTP	7/11/07	9/07
	Sharks3D	3/14/07	12/31/07		DinoGOP	4/07	10/07		Transfor	9/21/07	11/07
Davenport	DinoAliv	5/16/07	5/1/08	Gatineau	DS3D	8/23/07	2/23/08	Istanbul AFM	DS3D	9/21/07	8/31/08
	DS3D	3/16/07	10/4/07		Alps	7/1/07	6/30/08		HPOOTP	7/13/07	9/07
	HOTB	12/22/06	12/21/07	Glasgow	HOTB	3/15/07	3/14/08		SpaceSta	9/15/06	9/14/07
	HPOOTP	7/27/07	9/07		AlienAdv	3/1/05	12/31/07	Jackson MS	AJ	6/1/07	11/30/07
	Mummies	9/6/07	9/6/08		DS3D	8/20/07	9/19/08		ALBT	10/22/06	10/31/07
	NASCAR	8/24/07	9/6/07	Gloucester Cpx	HPOOTP	7/12/07	9/07	Jakarta	GC	4/20/07	4/20/08
	FightPil	12/3/04	2/3/07		HPOOTP	7/11/07	9/07		MysticInd	6/16/07	12/31/07
	NASCAR	6/13/07	9/7/07		Transfor	9/21/07	11/07	Jersey City	HOTB	7/19/07	5/30/08
Dayton	NASCAR	4/15/04		Grand Canyon DCI	GC	11/1/99	12/07		Mummies	6/25/07	12/31/07
Daytona Beach	NASCAR	4/15/04		Grand Rapids Cel	HPOOTP	7/11/07	9/07	Kansas City AMC	HPOOTP	7/11/07	9/07
Dearborn	DinoAliv	4/4/07	12/31/07		JGWC	8/31/07		Kansas City Sci	DinoAliv	3/31/07	1/31/08
	HOTB	12/22/06	12/21/07		Transfor	9/21/07	11/07		RATW	5/25/07	10/9/07
	HPOOTP	7/11/07	9/07	Guadalajara Cpl	HPOOTP	7/13/07	9/07	Kansas City Zoo	AEK	2/17/06	9/3/07
	Transfor	9/21/07	11/07	Guatemala City Alb	HPOOTP	7/13/07	9/07		Anlarc		9/07

toric marine reptile fossil, to a story that takes place entirely in pre-history.

Ultimately, they decided to intercut between the life struggle of a family of Dolichorhynchops and the paleontologists whose discoveries have supplied pieces of the puzzle and ultimately told us how a Dolichorhynchops’ life might have played out. Informally known as “Dollies,” these dolphin-sized, long-snouted swimmers journey through ancient waters in what is now the central United States, where they share the sea with saber-toothed fish, pre-historic sharks, and giant squid. “We focused on the Late Cretaceous period because it was a time when the fiercest array of marine reptiles lived and interacted with each other,” says Truitt. With input from a variety of scientific advisors, an effective story of the Dollies and the other creatures that fit the hierarchy of predator and prey was developed.

For Truitt, it was important to build a story that hinged around real fossil discoveries that showed interaction between the animals. While the fossil find that bookends the film is fictitious, all the other excavations depicted in the film actually happened. “For example, we wanted to incorporate an actual fossil that had a six-foot fish in the stomach of a 13-foot fish,” Truitt says. “We wanted to integrate into the story dramatic moments completely based in reality – where the reality was more incredible than fiction.”

The decision to focus on one place at a specific period of time, however, meant the film would be unable to use many of the creature models already approved for the original *National Geographic* article on the subject. Since that article was a broad overview of prehistoric marine reptiles over a span of 100 million years, many of

those creatures were not applicable to *Sea Monsters’* chosen time and place.

“My biggest worry with a film for the institutional large-format market is the scientific accuracy of the creatures,” says Phillips. “All the creatures have to be what I call ‘PC,’ or paleontologically correct. As it became apparent that for our story to work in its North American setting, we would not be able to use any of the original *National Geographic* creatures from the article, we were faced with the huge task of creating ‘PC’ models of almost thirty creatures for the film. Some, like the Platycar-



L to r: First AC Scott Hoffman, director Sean Phillips, and producer Lisa Truitt in western Kansas.

pus, have never been scientifically modeled before.” This very arduous process, he adds, involved designing models that were combinations of various paleontological interpretations, which were then presented to a variety of experts for review.

In the course of editing the story boards and then the live action, the sea monster story became nearly three-quarters of the movie, which meant more creature scenes than originally planned. “With some creative juggling and skillful producing from Jini and our VFX producer, **Jack Geist**, we were able to afford the extra amount of creature scenes that we needed,” says Phillips. “Our main creature vendors, **CineVision Visual Effects** and **D.A.M.N. FX**, were also very generous to us.”

The production journey

The technical challenges of creating the animation in 3D – a very intimate medium – were vast, says Phillips, who in 1998 was the visual effects supervisor on ***Trex: Back to the Cretaceous***, which achieved the first photo-real dinosaurs created for a 3D film. “The task back then was to get the dinosaurs looking believable in terms of their animation, the mass of their bodies, the texturing and patina of their skin, and in 3D, making them appear as if they were in the stereo space of the scene,” he says. Creating those kinds

of images in an underwater scene for *Sea Monsters*, he explains, was even more difficult: “The water column is a far more complex environment than the topside world,” he says. “The light radiates down in what are called caustics, which is a complex lensing of the sun’s rays in the convolutions of the water surface. This creates light patterns striking the creatures as well as undulating

beams of light in the water itself. The water column is also filled with countless tiny particulates, not to mention all the ambient fish.” In 3D, he continues, the underwater creature animation becomes even more complex, because all of the space needs to be coherent and interactive. “Even the simplest of scenes can require thousands of objects, all capable of interacting in stereo space,” he explains. “Then you have to add the fact that almost all our scenes contain live action backgrounds into which the creatures have to be animated without stereo intersections.”

Those live action backgrounds were the second shoots that Phillips directed during the *Sea Monsters* production. One,

*(see **SEA MONSTERS** on page 8)*



Actors at a recreated archaeological dig in western Kansas.

(from *SEA MONSTERS* on page 7)

which was shot mostly in Kansas, involved reenactments of actual paleontological digs with live actors, in areas specifically chosen to be good geological matches for the actual dig sites. Some fossil props were created and molds of real fossils were obtained from museums and private companies. The looser material around the fossil was carefully matched to each location. “In time, what worked best became the art department’s mantra,” says Phillips. “‘When in doubt, just throw more dirt on it!’”

The first shoot had taken place in the Bahamas, whose sandy beaches and shallow waters were a good match for what the ancient inland sea would have looked like. There, Phillips’ team shot visual effects plates to create as much of a photographic environment as possible. That meant pre-visualizing as much of the film as possible before the shoot, so that the computer-generated images could be added later.

Phillips brought along famed underwater photographer **Bob Cranston**, who, ironically enough, was asked not to film anything but water. “I have to keep from laughing, but what other business could you be in where you hire Bob and say, ‘We’ve got to film these backgrounds, and

the last thing I want to see is any living creature,” says Phillips. “But it worked out really well. We got a nice range of back-grounds and scenes.” However, he points out that developing a way to move through the water with a streamlined camera at high speeds was no easy task.

“Our key grip, **Bobby Adams**, and his crew built a massive platform on our dive boat that allowed us to suspend the cam-

era ten feet below the surface, and move it smoothly through the water at speeds up to eight knots,” he recalls. “At speeds above a few knots a diver’s mask is pulled off by the water, so eight knots is a very difficult speed to achieve smoothly.” The vast scale of the creatures also required that the crew get as much visibility in the water as possible, so the entire creature could be seen. But while the waters in the Bahamas were very clear, they were often not clear enough to get the vistas they needed. “So we shot with ultra-wide fish-eye lenses to cheat the apparent distances underwater, and then removed the fish-eye distortion in digital post,” he explains.

Post-production: bulk of the work

Once the live-action shoots were finished, Phillips and his team edited the footage and the pre-visualizations into a 40-minute film, which was then presented to a focus group. “We learned a lot about what was working and not working,” he says. For example, the team found that an omniscient narrator, as opposed to a scientist character, worked best. Tony award-winning stage and film actor **Liev Schrieber** was ultimately chosen. Once a basic picture was locked in with live-action and visual effects, the post-production process moved forward, although some of the image-making was already well under way.

“It was a very long and busy post-



Lowering the IMAX Solido 3D camera in its underwater housing.

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Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Transfor	Warner Robins	7/92		Trex	Paris Gau	9/21/07	11/07	WTW	Bangkok	4/7/07	8/30/08
	Washington NASM	7/1/76			Phoenix AMC	9/21/07	11/07		Barakaldo Yel	10/22/06	10/21/07
	Ann Arbor NA	9/21/07	11/07		Portland Reg	9/21/07	11/07		Berlin CS	6/30/05	
	Apple Valley Imx	9/21/07	11/07		Raleigh Exp	9/21/07	11/07		Birmingham UK	7/2/05	12/31/07
	Atlantic City	9/21/07	11/07		Reading JF	9/21/07	11/07		Boston NEA	5/12/05	
	Batavia GQT	9/21/07	11/07		Richmond Cpx	9/21/07	11/07		Calgary TWS	12/26/06	6/30/08
	Buford Reg	9/21/07	11/07		Sacramento Imx	9/21/07	11/07		Copenhagen	5/1/07	12/31/07
	Calgary Cpx	9/21/07	11/07		Saint Michael Cmg	9/21/07	11/07		Fort Lauderdale	4/28/05	
	Chantilly	9/21/07	11/07		San Diego Reg	9/21/07	11/07		Fujisawa	4/7/07	10/8/07
	Charleston SC	9/21/07	11/07		San Francisco AMC	9/21/07	11/07		Hastings	9/10/07	3/3/08
	Chicago Imx	9/21/07	11/07		Sandy	9/21/07	11/07		Krakow CC	10/14/05	12/31/07
	Col Springs Cmk	9/21/07	11/07		Seattle PSC 2	9/21/07	11/07		London BFI	5/20/05	12/31/07
	Dallas Cmk	9/21/07	11/07		Tampa Cha	9/21/07	11/07		London SM	5/20/05	12/31/07
	Dearborn	9/21/07	11/07		Tampa MOSI	9/21/07	11/07		Melbourne MV	6/8/05	12/31/07
	Denver CC Reg	9/21/07	11/07		Tempe Imx	9/21/07	11/07		Myrtle Beach DCI	5/9/07	4/30/08
	Detroit AMC	9/21/07	11/07		Toronto Cpx	9/21/07	11/07		Nuremberg	6/30/05	
	Dublin Reg	9/21/07	11/07		Tulsa Cmk	9/21/07	11/07		Prague CC	5/1/06	12/31/07
	Edmonton Cpx	9/21/07	11/07		West Nyack Imx	9/21/07	11/07		Saint Augustine	3/10/07	3/31/08
	Gloucester Cpx	9/21/07	11/07		West Palm Beach Muv	9/21/07	11/07		Sinsheim	6/30/05	6/30/08
	Grand Rapids Cel	9/21/07	11/07		White Plains NA	9/21/07	11/07		Tallahassee	1/1/07	9/13/07
	Halifax	9/21/07	11/07		Woodbridge Cpx	9/21/07	11/07		Toronto OP	6/1/06	12/31/07
	Hartford NA	9/21/07	11/07		Woodridge Cmk	9/21/07	11/07		Vancouver Imx	4/8/05	12/31/07
	Hooksett Zya	9/21/07	11/07		Barakaldo Yel	4/28/06	9/28/07		Victoria DCI	6/29/07	6/28/08
	Houston Reg	9/21/07	11/07		Cairo MEC	5/1/07	4/30/08		Bogota Mal	7/1/07	5/31/08
	Indianapolis Ker	9/21/07	11/07		Chongqing CP	6/1/07	11/30/07		Columbus COSI	3/14/07	9/30/07
	Irvine Reg	9/21/07	11/07		Kazan	1/10/07	9/14/08		Garden City	5/4/07	11/30/07
	King of Prussia Reg	9/21/07	11/07	Vulcania	Madrid	7/11/06	9/30/07		Los Angeles CSC	6/29/07	11/29/07
	Langley Cpx	9/21/07	11/07		Manila	8/25/07	8/24/08		Louisville SC	9/1/07	5/31/08
	Lansing Cel	9/21/07	11/07		Nanjing YSTC	1/15/07	1/14/08		Mexico City Pap	9/13/07	5/12/08
	Las Vegas Bre	9/21/07	11/07		Saint Petersburg NA	4/25/07	4/24/08		Philadelphia	10/6/06	10/31/07
	Lincolnshire Reg	9/21/07	11/07		Wulcania	2/22/02			Pittsburgh CSC	7/18/07	
	Los Angeles AMC	9/21/07	11/07		WATE	6/1/97			Saint Louis SC	6/15/07	1/3/08
	Los Angeles NA	9/21/07	11/07		Whales	Baltimore	6/16/07	6/16/08	San Diego RHF	4/7/06	9/30/07
	Madison Star	9/21/07	11/07			Boston NEA	3/22/07	2/29/08	Shreveport	7/7/07	7/7/08
	Mississauga Cpx	9/21/07	11/07			Calgary TWS	2/1/06	6/30/08	Sioux Falls	5/26/07	10/5/07
	Montreal Cpx	9/21/07	11/07			Dhaka	9/26/06	9/26/07	Stockholm	2/1/07	1/31/08
	Nashville Reg	9/21/07	11/07			Killeen	8/3/07	1/3/08	Toronto OSC	10/1/06	9/30/07
	Natick JF	9/21/07	11/07			Norwalk	1/07	12/07	Zion	5/24/94	
	New Rochelle Reg	9/21/07	11/07			San Diego RHF	10/1/06	9/30/08			
	New York AMC	9/21/07	11/07		Wolves	Parker	4/1/07	9/30/07			
	Ontario Reg	9/21/07	11/07			Yellowstone	4/4/07	3/12/08			
	Orlando Reg	9/21/07	11/07		WS3D	Albany GA	5/1/07	10/31/07			

September 2007 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Aguascalientes	M3Dcc	4/30/07	4/29/08	Baltimore	Africa	7/1/07	6/30/08	Bogota Mal	HPOOTP	7/12/07	9/07
Ahmedabad	SpaceSta	5/15/07	5/17/08		Alaska	7/1/07	6/30/08		MOTN	9/15/06	9/15/07
Alamogordo	Dolphins	7/1/07	6/30/08		DinoAliv	4/27/07	4/30/08		WS3D	7/2/05	12/31/07
	RATW	2/15/07	2/15/08		MOTN	10/15/06	10/14/07		CRA	3/16/07	6/15/08
Albany GA	WS3D	5/1/07	10/31/07		Whales	6/16/07	6/16/08		SU	11/9/06	11/9/07
Albuquerque	Greece	3/25/07	10/15/07	Bangkok	HPOOTP	7/11/07	9/07	Boise Reg	WTW	7/1/07	5/31/08
	RATW	9/8/07	2/28/08		WS3D	4/7/07	8/30/08		HPOOTP	7/11/07	9/07
Alexandria	HumanBod	1/1/07	12/31/07	Barakaldo Yel	HPOOTP	7/11/07	9/07		CRA	5/3/07	6/30/08
Amneville	DinoGOP	4/07	10/07		NASCAR	9/1/07	8/31/08		DinoAliv	5/30/07	12/1/07
	DS3D	6/13/07	12/31/07		Sharks3D	6/9/06	12/31/07		Dolphins	5/3/07	6/30/08
Amsterdam PN	HaunCast	9/1/07	8/31/08	Barcelona	SpaceSta	9/1/07	8/31/08		GC	4/28/07	9/3/07
Ankara AFM	HPOOTP	7/11/07	9/07		Trex	4/28/06	9/28/07		Greece	3/10/06	
	Cyberwor	9/15/06	9/15/07		WS3D	10/22/06	10/21/07		HOTB	5/3/07	6/30/08
	DS3D	9/21/07	8/31/08		Alps	9/15/07	9/14/08		MOE	7/1/06	12/31/07
	HPOOTP	7/13/07	9/07		DS3D	9/19/07	9/18/08		MOTN	5/3/07	6/30/08
Ann Arbor NA	HPOOTP	7/11/07	9/07		Sharks3D	1/17/07	12/31/07	Boston NEA	Mummies	6/30/07	6/30/08
Apple Valley Imx	Transfor	9/21/07	11/07		HPOOTP	7/11/07	9/07		DS3D	3/3/06	3/31/08
	DinoGOP	4/13/07	10/07	Batavia GQT	Transfor	9/21/07	11/07		Whales	3/22/07	2/29/08
Athens Eug	Transfor	9/21/07	11/07		MOTN	3/1/07	2/28/08		WS3D	5/12/05	
	ToFly	1/10/07	1/9/08	Baton Rouge	NASCAR	7/1/07	6/30/08		DinoAliv	5/24/07	1/31/08
Atlanta FMNH	Alps	8/4/07	8/3/08	Beijing CFM	AlienAdv	3/1/00			DS3D	2/10/07	4/9/08
	CRA	6/30/06	10/5/07	Berlin CS	DinoGOP	4/07	10/07		FON	10/3/06	10/3/07
	HOTB	1/20/07	1/19/08		DS3D	4/6/06	10/5/07		HPOOTP	7/12/07	9/07
Atlantic City	DinoGOP	4/16/07			Galapago	8/11/06	8/31/08		MOE	1/1/07	12/31/07
	HPOOTP	7/11/07	9/07		HaunCast	4/5/01	12/07	Branson	SpaceSta	10/3/06	10/2/07
	Transfor	9/21/07	11/07		HPOOTP	7/12/07	9/07		DS3D	4/25/07	9/30/07
Auckland Sky	MysticInd	9/20/07	6/30/08		WS3D	6/30/05			Ozarks	1/93	12/07
Austin	HOTB	1/27/07	1/26/08	Birmingham AL	Alps	5/26/07	5/25/08		HPOOTP	7/12/07	9/07
	HPOOTP	7/11/07	9/07		HOTB	1/2/07	1/1/08		HPOOTP	7/11/07	9/07
	Mummies	3/17/07	3/16/08	Birmingham UK	HPOOTP	7/11/07	9/07	Buford Reg	HPOOTP	7/11/07	9/07
	Sharks3D	2/24/07	12/31/07		DS3D	2/9/07	1/31/08		Transfor	9/21/07	11/07

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
HumanBod	San Francisco AMC	7/11/07	9/07	MG MOE	Sydney WBS	10/20/05		OW3D	Kofu	4/15/07	11/15/07
	San Jose CA	7/11/07	9/07		Tallahassee	9/1/07	9/1/08		Mexicali	1/10/07	6/30/08
	Sandy	7/11/07	9/07		Washington NASM	9/23/05			San Diego NHM	3/31/01	12/07
	Seattle PSC 2	7/11/07	9/07		Milwaukee	6/1/07	12/31/07		Tijuana	10/18/01	12/31/07
	Seoul CGV	7/12/07	9/07		Boston MOS	7/1/06	12/31/07		Eilat Epic	4/4/04	12/31/07
	Spokane	7/11/07	9/07		Bradford	1/1/07	12/31/07		Galveston	5/25/06	12/31/07
	Sydney WBS	7/11/07	9/07		Cocoa	1/1/07	12/31/07		Krakow CC	5/18/07	12/31/07
	Taipei WVC	7/11/07	9/07		Durban	1/1/06	12/31/07		Kuala Lumpur Di	8/30/07	12/31/07
	Tallahassee	7/27/07	9/07		Hampton	8/1/05	12/31/07		Kuwait City	10/23/06	12/31/07
	Tampa Cha	7/11/07	9/07		Hyderabad	9/15/06	9/15/07		Malaga Yel	1/12/07	12/31/07
	Tampa MOSI	8/17/07	10/07	MOF	London BFI	2/1/06	12/31/07	Ozarks Pulse RATW	Moscow	10/9/04	10/30/07
	Toronto Cpx	7/11/07	9/07		Lucerne	9/1/06	11/20/07		New Orleans	5/25/07	12/31/07
	Tulsa Cmk	7/11/07	9/07		Manchester UCI	7/1/06	12/31/07		Nuremberg	7/29/04	12/31/07
	Veracruz Cpl	7/13/07	9/07		Melbourne MV	1/1/07	12/31/07		Veracruz Cpl	5/11/07	12/31/07
	Virginia Beach	7/11/07	9/07		Philadelphia	2/1/07	9/30/07		Warsaw CC	2/23/07	12/31/07
	Warsaw CC	7/20/07	9/07		Portland OMSI	7/1/06	12/31/07		Branson	1/93	12/07
	Washington NMNH	9/7/07			San Diego RHF	11/1/01	9/08		Saint Louis SC	9/7/07	
	West Nyack Imx	7/11/07	9/07		San Jose CA	1/1/07	12/31/07		Alamogordo	2/15/07	2/15/08
	West Palm Beach Muv	7/11/07	9/07		Sioux Falls	6/1/06	5/31/08		Albuquerque	9/8/07	2/28/08
	White Plains NA	7/11/07	9/07		Toronto OP	1/1/07	12/31/07		Cedar Rapids	9/4/07	12/31/07
	Woodbridge Cpx	7/11/07	9/07		Winnipeg	8/1/05	12/31/07		Kansas City Sci	5/25/07	10/9/07
	Woodridge Cmk	7/11/07	9/07		Durban	5/1/07	4/30/08		Killeen	5/4/07	10/27/07
ITD	Alexandria	1/1/07	12/31/07	MOTM	Hague	2/1/07	12/31/07	Rheged Roar RovMars	Regina	3/1/07	9/1/07
	Calgary TWS	2/16/06	6/30/08		Huntsville	4/6/07	4/5/08		Sioux Falls	9/15/07	3/30/08
	Charlotte	6/13/07	10/25/07		Pensacola	11/8/96			Zion	3/1/07	10/31/07
	Chicago MSI	1/15/07	4/29/08		Spokane	1/1/07	6/30/08		Penrith	7/1/00	
	Detroit SC	1/5/07	9/3/07		Guatemala City Alb	1/25/07	1/25/08		Dwingeloo	7/1/07	6/30/08
	Hibbing	9/1/07	12/31/07		San Antonio Aztec	4/1/06	9/1/07		Harrisburg	9/4/07	
	Kuala Lumpur Di	4/1/07	3/31/08		Baltimore	10/15/06	10/14/07		Melbourne MV	7/29/07	
	Portland OMSI	6/7/07	10/7/07		Baton Rouge	3/1/07	2/28/08		Washington NASM	1/27/06	9/07
	San Diego RHF	1/1/07	9/30/08		Birmingham UK	9/15/06	9/15/07		Fort Worth	5/25/07	9/3/07
	San Jose CA	6/1/07	2/1/08	MOTN	Boston MOS	5/3/07	6/30/08	SE SeaMonst	Melbourne MV	9/20/07	9/20/08
JGWC	Singapore SC	2/13/07	9/30/07		Charleston WV	7/7/07	7/6/08		Sydney WBS	9/20/07	9/20/08
	Sioux Falls	6/1/06	5/31/08		Detroit SC	2/1/06	9/15/07		Austin	2/24/07	12/31/07
	Stockholm	11/30/01	12/31/07		Houston MNS	10/1/05	10/15/07		Barakaldo Yel	6/9/06	12/31/07
	Vancouver TWS	10/22/04	6/30/08		Las Palmas	12/10/06	12/9/07		Barcelona	1/17/07	12/31/07
	Hong Kong UA	9/1/07	2/29/08		Louisville SC	1/15/06	10/15/07		Dallas MNS	3/14/07	12/31/07
	Kazan	10/20/06	9/14/08		Malaga Yel	6/15/07	6/15/08		Fort Lauderdale	1/12/07	12/31/07
	Grand Rapids Cel	8/31/07			Melbourne MV	9/15/06	9/14/07		Guayaquil	2/16/07	12/31/07
	Hong Kong SM	4/1/07	9/30/07		Pitea	9/15/07	12/31/07		Indianapolis Imx	3/9/07	12/31/07
	Des Moines	5/21/07	9/4/07		Reno Fleisch	1/12/07	1/11/08		Katowice CC	9/9/05	12/31/07
	San Diego RHF	6/28/07	9/30/08		Salt Lake City CP	1/5/07	1/4/08		Kuala Lumpur Di	8/17/06	12/31/07
L&C	Spokane	7/1/07	6/30/08	Mummies	San Diego RHF	6/28/07	9/30/08		Lodz CC	9/9/07	12/31/07
	Des Moines	9/20/06	9/20/07		Shreveport	4/7/07	4/7/08	SI SM3	London SM	2/6/06	12/31/07
	Portage GQT	4/15/07	4/30/08		Sydney WBS	9/15/06	9/14/07		Madrid	9/10/06	12/31/07
	Saint Augustine	1/1/07	5/31/08		Tijuana	10/21/06	10/20/07		Moscow	4/14/05	10/30/07
	San Antonio 3D	8/31/07			Victoria DCI	9/21/06	9/20/07		Myrtle Beach DCI	5/9/07	12/31/07
	San Diego RHF	8/2/02	12/08		Austin	3/17/07	3/16/08		New Orleans	5/26/06	12/31/07
	Sioux Falls	6/1/06	5/31/08		Boston MOS	6/30/07	6/30/08		Nuremberg	3/24/05	12/31/07
	Spokane	2/10/06	12/31/08		Cathedral City	8/17/07	8/1/08		Prague CC	1/12/06	12/31/07
	Yellowstone	6/15/02	12/08		Chicago MSI	5/25/07	2/3/08		Raleigh Exp	3/1/07	12/31/07
	Nuremberg	5/31/07	5/30/08		Davenport	9/6/07	9/6/08		Tallahassee	3/2/07	12/31/07
	Dallas Cmk	3/9/07	9/30/07	L5 Lions3D	Fort Lauderdale	3/30/07	3/30/08	SOA SOLOE SpaceSta	Washington NMNH	11/1/06	12/31/07
LivingSe	London BFI	2/9/07	2/08		Hampton	3/18/07	3/15/08		Winnipeg	6/1/07	12/31/07
	London SM	2/9/07	2/08		Jersey City	6/25/07	12/31/07		Nuremberg	3/22/07	3/21/08
	Moscow	2/20/07	2/20/08		Omaha Zoo	5/2/07	5/1/08		Galveston	8/1/07	
	Portage GQT	8/22/07			Orlando SC	9/15/07	5/30/08		Tempe Imx	7/20/07	
	Providence Imx	3/21/07	9/30/07		Philadelphia	3/16/07	9/29/07		Dallas AA	2/26/99	
	Sacramento Imx	7/1/07	12/31/07		Providence Imx	5/1/07	9/17/07		Dongguan STM	12/28/06	12/27/07
	Sydney WBS	2/23/07	3/08		Richmond SMV	9/4/07	8/18/08		Ahmedabad	5/15/07	5/17/08
	Vancouver TWS	3/9/07	9/30/07		Saint Augustine	3/2/07	11/1/07		Barakaldo Yel	9/1/07	8/31/08
	Washington NMNH	2/1/07	2/28/08		Saint Louis SC	3/16/07	9/30/07		Bradford	10/3/06	10/2/07
	Rochester MSC	10/7/06	9/3/07	MysticInd	Sydney WBS	4/15/07	12/31/07		Coomera	8/1/07	7/31/08
LOLL M3D	San Diego RHF	6/28/07	6/30/08		Taipei AM	9/20/07	9/20/08		Harbin	5/1/07	12/31/07
	Toronto OP	4/16/07			Tempe Imx	8/20/07	12/31/07		Hooksett Zya	8/28/07	12/31/07
	Xalapa	8/30/07	11/30/07		Vancouver TWS	6/15/07	6/30/08		Hyderabad	9/15/07	3/15/08
	Loch Lomond	7/24/02			Auckland Sky	9/20/07	6/30/08		Istanbul AFM	9/15/06	9/14/07
	Dallas Cmk	1/19/07	12/30/07		Jakarta	6/16/07	12/31/07		Kazan	9/21/07	9/20/08
	Warsaw CC	6/1/07	12/31/07		Barakaldo Yel	9/1/07	8/31/08		Mexicali	12/24/06	3/31/08
	M3Dcc	4/30/07	4/29/08		Beijing CFM	7/1/07	6/30/08		Myrtle Beach DCI	5/20/07	12/31/07
	Karlshamn	11/1/05	10/31/07		Davenport	8/24/07	9/6/08		Sofia CC	2/16/07	1/31/08
	Duluth	11/3/06	12/31/07		Dayton	6/13/07	9/7/07		Tallahassee	9/1/07	9/1/08
	Garden City	9/23/05	12/31/07	NASCAR	Daytona Beach	4/15/04		SU	Washington NASM	5/25/07	9/3/07
MagDes	Huntsville	11/23/05	11/22/07		Fort Lauderdale	9/4/07	9/20/07		Bogota Mal	11/9/06	11/9/07
	Krakow CC	2/24/06	2/23/08		Menlyn	7/18/07	1/17/08		Hong Kong Airport	3/1/07	3/1/08
	KSC 2	9/23/05			Quebec	6/23/07	12/31/07		Toronto OSC	6/1/07	1/6/08
	McMinnville	4/14/07	4/13/08		New Delhi ICC				Victoria DCI	4/17/07	10/31/07
	Memphis Pink	3/4/06	2/1/08		Niagara Can DCI	7/1/86			Athens Eug	1/10/07	1/9/08
	Moscow	4/12/06	4/14/08		Singapore DC	2/13/99			Salt Lake City CP	6/15/06	12/07
	Prague CC	1/17/07	1/16/08		Harbin	6/15/07	12/30/07		Toronto OP	7/31/07	

production process because that’s where so much of the film was happening,” says Phillips. “We probably worked 70-hour weeks for ten months. Because everything is done digitally, everything is open to endless review, so we were constantly creatively updating and inputting and getting reviewed by the experts.” With some animations, he explains, the animators would want to create a motion that seemed natural-looking to them. But then the scientific advisors would point out that the creature’s bones could not have bent that way. “There were a lot of inconsistencies that we had to change in terms of motion,” he says.

The massive volume of work involved five different VFX companies – one in London (CineVision), one in Montreal (D.A.M.N. fx), one in Germany (Scanline) and two in Los Angeles (Sassoon Film Design and Floq FX). Animators as far away as Beijing and Perth were added to the project. “All of this work had to flow through the editorial and vfx pipeline we had set up in Los Angeles,” says Phillips, who adds that he is very proud of the results and the pioneering techniques used on the film.

“I believe the film is a step forward in terms of narrative techniques for a large-format film,” he says. “The story moves briskly across 250 million years of natural history while intercutting a science story that crosses ninety years of human history.” In addition, *Sea Monsters* represented the debut of the new Gemini camera, a compact and ultra-light camera built from the ground up as a 3D film camera capable of outputting LF-quality images from a digital post-production pipeline. Finally, to create the macro snap zooms that form a key part of the science story, Leica zoom lenses were modified to work on a beam-splitter 3D rig, allowing audiences a close-up and comfortable stereo view of key fossil discoveries.

Watching the *Sea Monsters* journey finally arrive at the finish line – complete with an original score by longtime musical collaborators Richard Evans, David Rhodes, and Peter Gabriel – was exciting to the team. “We were thrilled when Evans, Rhodes, and Gabriel agreed to create the film’s score,” says Truitt. “I still get goose-

bumps when I hear Peter Gabriel’s gorgeous voice booming out of the theater’s rear speakers.”

“We didn’t see our animatics and storyboards come to life until later in the schedule,” says Phillips. On the other hand, he adds, not knowing how the film looked until the very end was a scary process: “There’s an old joke about animated films, which applies here because so much



Narrator Liev Schreiber.

of the visual effects are more or less animated,” he says. “As the joke goes, there are two steps to creating an animated film: Step One is ‘too soon to tell’ and Step Two is ‘too late to do anything about it.’ There were sequences where I really was only able to address the issues of going from stereo to 3D mathematically. It was sort of like flying by instruments, which was tough because the film is so immersive and contains so many elements. You can just hope you’ve made all the right decisions.”

The final touches

But even as production was coming to a close, producer Lisa Truitt was still working hard on a variety of ancillary products, licensed partnerships, and educational

materials, some of which were a first for a giant-screen film. Companion adult and children’s books will be debuted at the October launch – the adult book was written by one of the film’s key advisors, **Michael Everhart**, curator of vertebrate paleontology at the Sternberg Museum of Natural History in Kansas – while a pop-up children’s book is planned for a March 2008 release. A video game licensed by **Destination Software, Inc.**, will also be released to coincide with the worldwide premiere and will be available for Sony PlayStation 2, Nintendo DS, and Wii systems. “The video game is really fun and cool, because you actually get to be one of the sea monsters and play as that character to succeed in the ocean world,” says Truitt. “You have to understand your creatures in order to survive and discover other fossils.”

Other *Sea Monsters* licensed products, including plush toys, T-shirts, calendars, action figures, and puzzles, as well as a **Jack-in-the-Box** restaurant tie-in, will extend the mission of the movie in new ways. “We hope it will raise awareness and drive more people to our theaters,” she says. “We’re thrilled because this is the first time such a large franchise effort has surrounded a giant-screen film.”

Another first for the film is the size of its opening. With 76 theaters premiering it on Oct. 5, it is the largest day-and-date opening for an LF film not produced by a Hollywood studio. Another 18 theaters have booked the film for later dates.

For Truitt, Phillips, and the entire team, making *Sea Monsters* was a learning experience they’ll never forget. “It’s the first 3D film with a huge amount of animation that I’ve ever taken from soup to nuts,” says Truitt. “Every film you do is so different, and one of the things I love most about this business is that you always learn so much, whether it’s about the Late Cretaceous oceans or about 3D animation. In addition, we learned how to launch a film in a new way that makes me really excited for our future.”

Sharon Goldman is a freelance writer in New York. This article was provided to LF Examiner by National Geographic.

Imax Was Founded 40 Years Ago This Month

(from *IMAX* on page 1)

ceived a cinema system that would not only be simpler than those they had pieced together for the expo, but that would also enable people all over the world to have the kinds of unique cinema experiences then available only at world’s fairs. By the end of that conversation, which Ferguson says was “certainly under an hour” they had sketched out a single-projector system that would run 70mm film horizontally, projecting an image 15 or 16 perfs wide. The audience would sit in steeply raked seats to put them as close as possible to a very large screen, perhaps as large as 66 by 90 feet (20 by 27 meters).

Their experience from the expo told them that the two largest technical hurdles they faced were the film transport mechanism and the light source. Existing projector pulldown mechanisms based on the Geneva intermittent movement couldn’t accelerate and decelerate large film frames fast enough without damaging the sprocket holes. A 10-perf, 70mm system had been developed for the 1962 Seattle World’s Fair, but it could operate no faster than 18 frames per second. Ferguson and Kroitor’s new projector would have to run a much larger frame at 24 fps.

Later that year, while searching for a solution, the three men heard about a revolutionary new transport system called the Rolling Loop, invented by an Australian, **Ron Jones**. Kerr went to Brisbane to negotiate a deal for the mechanism, which Jones had prototyped for 35mm film. Scaling it up to 70mm would require signifi-

cant engineering expertise. Ferguson recalls, “We said to each other, ‘Who’s the best engineer we could hire?’ and it took us about one tenth of a second to say ‘**Bill Shaw**.’”

Shaw had also gone to school with the three, and was then working for Canadian sports equipment manufacturer CCM. They persuaded him to join the new company in the spring of 1968 and to take on



Large crowds waiting outside the Fuji Pavilion at Osaka 70.

the numerous technical challenges that inventing this new system would entail. And they had a deadline.

Shortly after founding Multiscreen, Kroitor had been approached by the **Fuji Group** of Japan, which was planning its pavilion for the next world’s fair, **Expo 70** in Osaka. The Japanese delegation visited Ferguson’s offices in New York, and an impressive production facility in Montreal. (Their hosts didn’t mention that the Montreal building actually belonged to the **National Film Board of Canada**, where Kroitor had formerly worked.) He promised them a dramatic new type of film presentation, and they were impressed enough to hire the young company to make the film and invent the new system.

Technical Challenges

Development of the projector did not proceed smoothly, but Ferguson and Kroitor knew that if all else failed they could gang three 5-perf, 70mm projectors on their sides to take the place of the 15-perf projector. Much of the footage shot by director **Donald Brittain** for the Osaka film, *Tiger Child*, was being captured in this configuration anyway. Only a few minutes of full-frame images had been shot with the new 15/65 camera that Copenhagen’s **Jan Jacobsen** built for them in only four months.

The other big technical problem, the light source, was eventually solved with a 25kW “solar simulator” lamp, used by the U.S. National Aeronautics and Space Administration to test how spacecraft would handle exposure to direct sunlight in the vacuum of space. In the prototype projector, the massive lamphouse required water cooling of the lamp, collector mirror, cold mirror, and high-voltage starting transformer to remove the immense heat the lamp generated.

With a late infusion of \$100,000 from Fuji, which held the unfinished projector as collateral, Shaw worked out the final engineering problems. In June 1969, less than a year before the opening of the expo, the machine successfully projected its first roll of film and passed other tests. A few months later it was being installed in Japan. Kroitor and Brittain, working in Japan, finished editing the film they had not yet seen projected.

The Osaka theater was unlike any LF theater that followed. The screen was rela-

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
FOK FON	Dayton	12/3/04	12/3/07	HPOOTP	Fort Worth	2/9/07	2/8/08	HaunCast	Edmonton Cpx	7/11/07	9/07
	Garden City	12/10/04	12/31/07		Garden City	12/22/06	12/21/07		Evansville Sho	7/11/07	9/07
	Hampton	12/10/04	12/31/07		Gatineau	3/15/07	3/14/08		Fort Lauderdale	7/11/07	9/07
	Las Vegas Lux	12/10/04	12/31/07		Hague	6/15/07	6/15/08		Fort Worth	7/11/07	9/07
	McMinnville	3/15/07	3/14/08		Harrisburg	1/6/07	1/5/08		Fresno Reg	7/11/07	9/07
	Pensacola	6/3/05	12/31/07		Houston MNS	6/1/07	5/31/08		Garden City	7/11/07	9/07
	Sudbury	2/5/07	9/3/07		Huntsville	3/16/07	3/15/08		Glasgow	7/12/07	9/07
	Washington NASM	3/11/05	12/07		Hutchinson	3/14/07	3/15/08		Gloucester Cpx	7/11/07	9/07
	Kuwait City	4/17/00	4/08		Jersey City	7/19/07	5/30/08		Grand Rapids Cel	7/11/07	9/07
	Bradford	10/3/06	10/3/07		Kansas City Zoo	3/21/07	9/3/07		Guadalajara Cpl	7/13/07	9/07
	Cincinnati MC	10/2/04	8/31/08		Lansing Cel	9/7/07			Guatemala City Alb	7/13/07	9/07
	Guayaquil	3/16/07	3/1/08		Louisville SC	3/21/07	5/25/08		Guayaquil	7/13/07	9/07
	Hague	2/1/05	12/31/07		Lubbock	6/8/07	6/7/08		Halifax	7/11/07	9/07
	London SM	2/24/06			Memphis Pink	2/3/07	2/2/08		Hampton	7/11/07	9/07
	Malaga Yel	3/25/06	3/1/08		Mobile	6/4/07	6/3/08		Harrisburg	7/11/07	9/07
Galapago	Roanoke	6/1/07	11/30/07		Montreal SC	3/15/07	3/14/08		Hartford NA	7/11/07	9/07
	San Diego RHF	5/28/04	9/30/08		Nuremberg	6/15/07	6/14/08		Hong Kong UA	7/11/07	9/07
	Spokane	8/20/04	6/30/08		Oklahoma City	3/9/07	3/8/08		Hooksett Zya	7/13/07	9/07
	Vulcania	1/1/06	12/31/07		Orlando SC	3/16/07	3/15/08		Houston Reg	7/11/07	9/07
	Berlin CS	8/11/06	8/31/08		Pensacola	12/22/06	12/21/07		Huntsville	7/11/07	9/07
	Guayaquil	11/16/06	11/15/07		Philadelphia	1/5/07	1/4/08		Hyderabad	7/19/07	9/07
	Leon Exp	6/1/07	11/30/07		Pittsburgh CSC	12/26/06	12/25/07		Ilsan CGV	7/12/07	9/07
	Moscow	10/24/05	11/1/07		Portland OMSI	1/12/07	1/11/08		Incheon CGV	7/12/07	9/07
	Sofia CC	2/5/07	2/4/08		Providence Imx	1/15/07	1/14/08		Indianapolis Ker	7/11/07	9/07
	Saint Louis Arch	1/13/07	1/12/08	HPOOTP	Regina	9/7/07	3/6/08		Irvine Reg	7/11/07	9/07
GAW GC	Boston MOS	4/28/07	9/3/07		Sacramento Imx	2/07	1/15/08		Istanbul AFM	7/13/07	9/07
	Cincinnati MC	11/17/06	8/31/08		Saint Augustine	1/12/07	1/11/08		Kansas City AMC	7/11/07	9/07
	Grand Canyon DCI	11/1/99	12/07		Saint Paul	12/22/06	12/21/07		Katowice CC	7/20/07	9/07
	Hartberg	9/6/03	9/30/07		San Antonio 2D	12/22/06	12/21/07		Kazan	7/19/07	9/07
	Hyderabad	4/15/07	4/15/08		San Jose CA	1/10/07	1/9/08		King of Prussia Reg	7/11/07	9/07
	Jakarta	4/20/07	4/20/08		Seattle PSC 2	12/26/06	12/25/07		Krakow CC	7/20/07	9/07
	Spokane	6/1/07	11/30/07		Shreveport	12/23/06	12/22/07		Langley Cpx	7/11/07	9/07
	Albuquerque	3/25/07	10/15/07		Singapore SC	2/1/07	1/31/08		Lansing Cel	7/11/07	9/07
	Boston MOS	3/10/06			Spokane	3/16/07	3/15/08		Las Vegas Bre	7/11/07	9/07
	Charleston SC	3/16/07	3/15/08		Sudbury	9/4/07	9/3/08		Lincolnshire Reg	7/11/07	9/07
HaunCast	Duluth	2/24/06	9/15/07		Syracuse	2/3/07	5/4/08		Lodz CC	7/20/07	9/07
	Hastings	3/1/07	2/28/08		Tallahassee	6/15/07	6/14/08		London BFI	7/12/07	9/07
	Houston MNS	9/22/06	9/21/07		Tampa MOSI	2/9/07	12/21/07		Los Angeles AMC	7/11/07	9/07
	Mobile	1/15/07	1/15/08		Tempe Imx	6/15/07	6/14/08		Los Angeles NA	7/11/07	9/07
	Norwalk	6/15/07	12/14/08		Vancouver TWS	12/23/06	12/22/07		Louisville NA	7/11/07	9/07
	Nuremberg	6/1/06	10/1/07		Yellowstone	5/11/07	11/10/07		Madison Star	7/11/07	9/07
	Regina	9/10/06	9/9/07		Amsterdam PN	7/11/07	9/07		Malaga Yel	7/11/07	9/07
	Saint Louis SC	9/5/06	9/4/07		Ankara AFM	7/13/07	9/07		Manchester UCI	7/12/07	9/07
	Saint Paul	5/1/07	11/1/07		Ann Arbor NA	7/11/07	9/07		Manila	7/13/07	9/07
	San Jose CA	9/20/06	9/19/07		Atlantic City	7/11/07	9/07		Melbourne MV	7/11/07	9/07
	Victoria DCI	2/16/07	2/15/08		Austin	7/11/07	9/07		Menlyn	7/11/07	9/07
	West Nyack Imx	8/16/07			Bangkok	7/11/07	9/07		Mexicali	7/13/07	9/07
	Amneville	9/1/07	8/31/08		Barakaldo Yel	7/11/07	9/07		Mexico City Per Cpl	7/13/07	9/07
	Berlin CS	4/5/01	12/07		Batavia GOT	7/11/07	9/07		Mexico City San Cpl	7/13/07	9/07
	Eilat Epic	4/4/04	12/31/07		Berlin CS	7/12/07	9/07		Mexico City Uni Cpl	7/13/07	9/07
HCBTD HeartSon HOTB	Galveston	2/07	12/07		Birmingham AL	7/11/07	9/07		Mississauga Cpx	7/11/07	9/07
	Guayaquil	10/20/06	9/30/07		Birmingham UK	7/12/07	9/07		Monterrey Cpl	7/13/07	9/07
	London BFI	12/1/01	12/07		Boise Reg	7/11/07	9/07		Montreal Cpx	7/11/07	9/07
	Madrid	6/12/02	12/07		Bradford	7/12/07	9/07		Moscow	7/19/07	9/07
	Melbourne MV	9/13/01	12/07		Buenos Aires NA	7/12/07	9/07		Nashville Reg	7/11/07	9/07
	Moscow	1/1/04	9/30/07		Buffalo Reg	7/11/07	9/07		Natick JF	7/11/07	9/07
	Nuremberg	5/28/03	12/31/07		Buford Reg	7/11/07	9/07		New Rochelle Reg	7/11/07	9/07
	Quebec	9/29/06	1/31/08		Busan CGV	7/12/07	9/07		New York AMC	7/11/07	9/07
	San Antonio 3D	8/15/03	12/31/07		Calgary Cpx	7/11/07	9/07		Ontario Reg	7/11/07	9/07
	Sydney WBS	9/20/01	12/07		Cathedral City	7/11/07	9/07		Orlando Reg	7/11/07	9/07
	San Simeon DCI	8/17/96			Cedar Rapids	7/11/07	9/07		Oviedo Yel	7/11/07	9/07
	Dollywood	3/31/07	12/31/07		Chantilly	7/11/07	9/07		Paris Gau	7/11/07	9/07
	Atlanta FMNH	1/20/07	1/19/08		Charleston SC	7/11/07	9/07		Phoenix AMC	7/11/07	9/07
	Austin	1/27/07	1/26/08		Charlotte	7/11/07	9/07		Portage GOT	7/11/07	9/07
	Birmingham AL	1/2/07	1/1/08		Chicago Imx	7/11/07	9/07		Portland Reg	7/11/07	9/07
	Boston MOS	5/3/07	6/30/08		Cincinnati NA	7/11/07	9/07		Poznan CC	7/20/07	9/07
HCBTD HeartSon HOTB	Cedar Rapids	3/21/07	9/4/07		Col Springs Cmk	7/11/07	9/07		Prague CC	7/19/07	9/07
	Charleston SC	2/1/07	1/31/08		Colleyville	7/11/07	9/07		Quebec	7/27/07	9/07
	Charlotte	1/15/07	1/14/08		Columbus AMC	7/11/07	9/07		Raleigh Exp	7/11/07	9/07
	Chicago MSI	1/15/07	1/14/08		Covington OTI	7/11/07	9/07		Reading JF	7/11/07	9/07
	Cincinnati MC	12/22/06	12/21/07		Cuernavaca Cmx	7/13/07	9/07		Richmond Cpx	7/11/07	9/07
	Cleveland	1/20/07	1/19/08		Dallas Cmk	7/11/07	9/07		Rochester Cmk	7/11/07	9/07
	Covington OTI	1/20/07	1/19/08		Davenport	7/27/07	9/07		Sacramento Imx	8/17/07	10/07
	Davenport	12/22/06	12/21/07		Dearborn	7/11/07	9/07		Saint Augustine	7/11/07	9/07
	Dearborn	12/22/06	12/21/07		Denver CC Reg	7/11/07	9/07		Saint Louis Weh	7/11/07	9/07
	Denver MNS	3/16/07	3/15/08		Des Moines	7/11/07	9/07		Saint Michael Cmg	7/11/07	9/07
	Des Moines	3/9/07	3/8/08		Detroit AMC	7/11/07	9/07		Saint Petersburg Muv	7/11/07	9/07
	Detroit SC	12/22/06	12/21/07		Dubai	7/11/07	9/07		Saint Petersburg NA	7/19/07	9/07
	Duluth	12/22/06	12/21/07		Dublin Reg	7/11/07	9/07		San Antonio San	7/11/07	9/07
	Edmonton TWS	1/26/07	1/25/08		Durban	7/13/07	9/07		San Diego Reg	7/11/07	9/07

Bookings: September 2007 by Film
809 bookings of 90 films in 315 theaters

Listings shown in bold face below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are not warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Kansas City Zoo	2/17/06	9/3/07	DinoAliv	Seoul CGV	3/3/06	3/2/08	DS3D	Spokane	7/1/07	6/30/08
Africa	Baltimore	7/1/07	6/30/08		Sofia CC	10/13/06	10/12/07		Toronto OP	1/8/07	9/1/07
AfricAdv	Pittsburgh Cmk	6/15/07			Baltimore	4/27/07	4/30/08		Amneville	6/13/07	12/31/07
	Vancouver Imx	6/6/07			Boston MOS	5/30/07	12/1/07		Ankara AFM	9/21/07	8/31/08
AIA3D	Eilat Epic	1/1/07	12/31/07		Bradford	5/24/07	1/31/08		Barcelona	9/19/07	9/18/08
AIWC	Sacramento Imx	11/1/06	9/28/07		Chattanooga	3/30/07	3/30/08		Berlin CS	4/6/06	10/5/07
	San Diego RHF	6/28/07	9/30/08		Cleveland	4/28/07	4/27/08		Birmingham UK	2/9/07	1/31/08
AJ	Erie	4/21/07	11/30/07		Columbus COSI	6/9/07	12/31/07		Boston NEA	3/3/06	3/31/08
	Jackson MS	6/1/07	11/30/07		Copenhagen	9/20/07	2/20/08		Bradford	2/10/07	4/9/08
Alamo	San Antonio 2D				Dallas MNS	5/30/07	5/25/08		Branson	4/25/07	9/30/07
Alaska	Baltimore	7/1/07	6/30/08		Davenport	5/16/07	5/1/08		Chattanooga	3/3/06	3/2/08
	Little Rock AEC	6/23/07	9/22/07		Dearborn	4/4/07	12/31/07		Copenhagen	11/24/06	11/23/07
	Saint Louis Arch	1/13/07	1/2/08		Edmonton TWS	5/18/07	5/1/08		Davenport	3/16/07	10/4/07
ALBT	Coomera	11/1/05	10/31/07		Fort Lauderdale	5/25/07	12/1/07		Dubai	10/23/06	12/22/07
	Jackson MS	10/22/06	10/31/07		Galveston	5/25/07	5/25/08		Duluth	5/4/07	5/4/08
	Nuremberg	12/21/06	12/31/07		Hague	4/21/07	10/21/07		Galveston	9/22/06	11/16/07
	Saint Paul	3/9/07	6/30/08		Kansas City Sci	3/31/07	1/31/08		Garza Garcia	8/23/07	2/23/08
AlienAdv	Berlin CS	3/1/00			Katowice CC	9/3/07	2/3/08		Glasgow	8/20/07	9/19/08
	Eilat Epic	4/4/04	12/31/07		Krakow CC	9/3/07	2/3/08		Hague	7/1/06	6/30/08
	Glasgow	3/1/05	12/31/07		Lehi	5/25/07	5/31/08		Hong Kong UA	8/1/07	1/31/08
	Sofia CC	7/1/07	6/30/08		London SM	5/25/07	1/31/08		Houston MNS	3/9/07	3/8/08
Alps	Atlanta FMNH	8/4/07	8/3/08		Los Angeles CSC	3/30/07	3/30/08		Hyderabad	2/1/07	1/31/08
	Barcelona	9/15/07	9/14/08		Montreal SC	4/20/07	9/30/07		Istanbul AFM	9/21/07	8/31/08
	Birmingham AL	5/26/07	5/25/08	DinoGOP	New York AMNH	5/18/07	5/1/08		Kansas City Zoo	4/18/07	9/3/07
	Charleston SC	4/13/07	3/29/08		Oakland	6/20/07	6/20/08		Kiryat Bialik	9/23/07	9/14/08
	Cincinnati MC	5/12/07	5/11/08		Omaha Zoo	5/4/07	4/4/08		Las Vegas Lux	3/3/06	12/31/07
	Durban	3/16/07	9/16/07		Orlando SC	6/15/07	12/31/07		London BFI	9/3/06	12/31/07
	Garden City	7/4/07	12/31/07		Pittsburgh CSC	9/7/07	2/29/08		London SM	3/3/06	3/2/08
	Gatineau	7/1/07	6/30/08		Prague CC	9/18/07	2/20/08		Lucerne	9/1/07	8/31/08
	Hague	6/15/07	6/14/08		Richmond SMV	3/31/07	9/3/07		Madrid	9/19/07	9/18/08
	Houston MNS	7/12/07	7/11/08		Saitama Omi	5/26/07	11/26/07		Melbourne MV	4/13/06	4/12/08
	Hutchinson	6/29/07	6/28/08		San Diego RHF	6/22/07	1/15/08		Memphis Pink	6/23/07	2/29/08
	Lubbock	3/15/07	3/16/08		Seattle PSC 2	5/19/07	12/1/07		Menlyn	6/24/07	1/23/08
	Milwaukee	9/7/07	3/20/08		Virginia Beach	4/11/07	4/1/08		Milwaukee	3/1/07	9/6/07
	Montreal SC	4/24/07	4/23/08		Wakayama	7/6/07	12/31/07		Moscow	5/31/06	5/31/08
	Portland OMSI	3/21/07	3/20/08		Warsaw CC	9/3/07	2/3/08		Myrtle Beach DCI	5/20/07	12/31/07
	Regina	6/1/07	5/31/08		Amneville	4/07	10/07		Omaha Zoo	6/1/06	12/31/07
	Sacramento Imx	4/6/07	4/5/08		Apple Valley Imx	4/13/07	10/07		Osaka Sun	9/1/06	7/31/08
	San Diego RHF	3/30/07	10/4/07		Atlantic City	4/16/07			Oviedo Yel	2/1/07	1/31/08
	Seattle PSC 2	3/30/07	3/29/08		Berlin CS	4/07	10/07		Paris Geo	4/1/07	5/31/08
	Speyer Imax	5/30/07	5/29/08		Calgary TWS	4/07	10/07		Phoenix ASC	5/29/07	10/4/07
	Sudbury	6/25/07	6/24/08		Dallas Cmk	8/15/07			Poitiers Imax 3D	2/1/07	1/31/08
	Syracuse	7/15/07	7/14/08		Durban	4/07	10/07		Prague CC	4/26/07	4/25/08
	Tempe Imx	3/23/07	8/22/08	Dolphins	Garza Garcia	4/07	10/07		Quebec	6/23/06	12/31/07
	Kansas City Zoo		9/07		Indianapolis Imx	4/07	10/07		Regina	12/1/06	12/31/07
	Shijiazhuang	3/11/07	9/10/07		Las Vegas Lux	4/07	10/07		Saint Petersburg NA	5/17/07	5/16/08
	Tianjin	9/11/07	3/9/08		Lehi	4/07	10/07		Salt Lake City CP	3/3/06	3/2/08
Beavers	Kenner	9/15/06	9/14/07		Matsusaka	4/07	10/07		San Antonio 3D	1/5/07	1/4/08
	Norwalk	7/07			Mexico City Pap	4/07	10/07		Sasebo	7/1/07	9/30/07
	Parker	11/1/06	12/31/07		Moscow	4/07	10/07		Sinsheim	5/4/06	11/3/07
BP	Chongqing CP	5/1/07	4/30/08		Osaka Sci	4/07	10/07		Stockholm	5/11/07	5/10/08
	Saint Augustine	4/12/07	6/30/08		Paris Geo	4/07	10/07		Sydney WBS	5/25/06	5/24/08
Bugs	Quebec	3/2/07	3/2/08		Portage GQT	4/07	10/07		Syracuse	5/9/07	11/30/07
	Vantaa	9/1/06	9/1/07		Quebec	4/07	10/07		Tampa MOSI	5/4/07	9/30/07
CM	Fort Lauderdale	9/4/07			Sendai CSC	4/07	10/07		Tijuana	4/1/07	9/30/07
CRA	Atlanta FMNH	6/30/06	10/5/07		Singapore SC	4/07	10/07		Townsville	7/17/06	7/6/08
	Bogota Mal	3/16/07	6/15/08		Sinsheim	4/07	10/07		Virginia Beach	3/3/06	9/1/08
	Boston MOS	5/3/07	6/30/08		Sydney WBS	4/07	10/07	EMSH	Castle Rock	3/92	
	Garden City	6/1/06	9/12/07		Tampa MOSI	4/17/07	10/07		Everest	9/17/05	9/16/07
	Laie	1/26/05	12/07		Tondabayashi	4/07	10/07		Saint Louis SC	4/3/07	9/30/07
	Phoenix ASC	2/20/07	9/1/07		Vancouver Imx	4/20/07	10/07		Salt Lake City CP	6/15/06	12/07
	Pitea	9/15/07	1/31/08		Alamogordo	7/1/07	6/30/08		San Diego RHF	9/1/06	9/30/08
	San Diego RHF	10/1/06	9/30/08		Boston MOS	5/3/07	6/30/08		Seattle PSC 1	3/30/07	9/30/07
	Valencia SPN	9/15/06	9/14/07	ExplClub	Detroit SC	1/5/07	9/5/07	FightPil	Singapore DC	9/1/07	2/29/08
CTPA	Hong Kong UA	6/1/07	11/30/07		Fort Worth	9/1/06	9/3/07		Toronto OSC	1/26/07	9/25/07
CV	Guayaquil	3/1/07	2/29/08		Saint Augustine	6/1/07	12/31/07		San Antonio Aztec	4/1/06	9/1/07
	San Diego RHF	10/1/06	9/30/07		San Diego RHF	6/28/07	10/31/07		Cedar Rapids	6/22/07	10/21/07
Cyberwor	Ankara AFM	9/15/06	9/15/07		Shakopee	5/12/07	10/30/07		Chantilly	12/10/04	12/31/07
	Kuala Lumpur Di	10/27/05	10/26/07		Sioux Falls	5/27/07	9/15/07		Corpus Christi	2/3/05	12/31/07



Cinesphere in Toronto's Ontario Place, the world's first permanent IMAX theater, as it appeared in 2002.

tively small by later standards, only 40 by 60 feet (12 by 18 meters), and the audience stood on a huge, slowly rotating turntable. At any given time, one section of the audience was watching the 16-minute film, another was unloading, and a third was loading. The movie ran as a continuous loop and was only part of the whole experience, which also included slides and other media. But because different viewers would see the film from different starting points, Tiger Child couldn't have a conventional narrative structure.

Thus the world's first 15/70 movie theater opened with the Osaka expo on March 15, 1970. But it wasn't called IMAX. That name came more than a year later.

Becoming IMAX

From the first meeting, Ferguson and Kroitor had planned on calling their system Multivision, to reflect their interest multi-image presentations. They expected that most of the productions made for the system would be multiple-panel works, with relatively little full-frame imagery. But when they looked into filing for a trademark, their attorney told them that Multivision and other similar names were already in use. He suggested they coin a new name for the process.

Ferguson still has the restaurant placemat on which they wrote down many pos-

sible names in a brainstorming session, before settling on "IMAX" by combining the words "image" and "maximum." That name passed muster as a trademark, and in 1971 they renamed the company Imax Entertainment Corporation. Years later, after customers in museums and science centers complained about the word "entertainment," the name was changed again to Imax Systems Corporation. In the 1980s, "Systems" was dropped.

The Osaka Expo closed in September 1970, and although the theater had been popular, few if any influential Hollywood executives or filmmakers had gone to Japan to the see new format. In any case, the theater layout, with its flat floor and no seats, was not what the founders intended for their future theaters.

Looking for a demo site in North America to which they could bring potential customers, and running perilously short of cash, the principals learned that the government of Ontario was about to build a theme park in Toronto. A multimedia dome theater was in the plans, and Jim Ramsay, the head of the Ontario Place project, agreed to buy the projector for the 110-foot (33-meter) diameter Cinesphere. This solved the company's immediate financial problems.

Ramsay hoped to project films on the interior surface of the dome, essentially

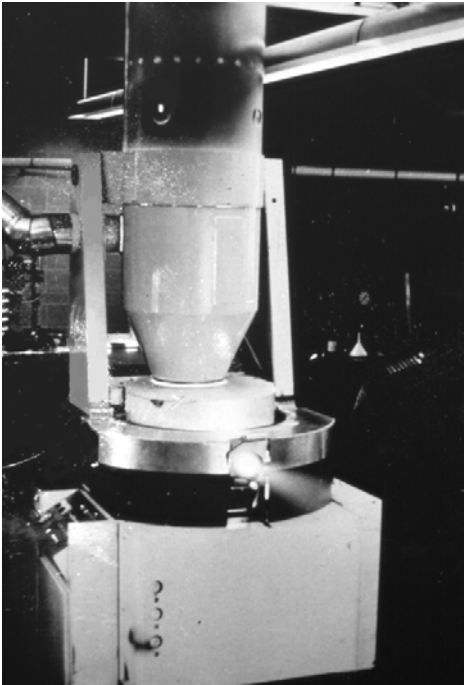
creating the arrangement that would eventually become known as Omnimax (now IMAX Dome). But Shaw knew that their light source wasn't equal to the task. So a flat screen, 60x80 feet (18x24 meters), was installed. (To this day, no IMAX Dome screen has been built that large. The largest, in the Adlabs IMAX Theater in Mumbai, India, is 99 feet, or 30 meters.)

Ferguson began shooting North of Superior for the new theater, using Jacobsen's camera with some improvements that Shaw had incorporated. And although the company had originally been founded with the idea of making multi-image productions, with a budget of only CDN\$250,000, Ferguson couldn't afford the optical work that multiple panels would require. So North of Superior is entirely full-frame.

It was a hit, and ran for many years at Ontario Place following the 1971 opening. Its success led Preston "Sandy" Fleet to select IMAX as the film format for a revolutionary new planetarium he was building in San Diego, which in turn led Shaw and the company to invent Omnimax for the opening of the Reuben H. Fleet Space Theater in 1973.

The next few years saw two more theme park installations — Circus World, near

(see IMAX on page 12)



IMAX projector No. 1, installed in Osaka.

(from *IMAX* on page 11)

Orlando, FL, and Cedar Point in Sandusky, OH — and a visitors' center for Philadelphia's bicentennial celebration in 1976. But the fifth permanent theater, which opened on July 1, 1976 in Washington, DC, probably did more to set the course of the company and the industry it had founded than any other.

The Smithsonian's National Air and Space Museum unexpectedly became the most popular tourist attraction in the city, drawing 14 million visitors its first year into a building that had been designed to serve 3 million. The museum's first director, Apollo 11 astronaut Michael Collins, selected IMAX for the 500-seat theater in the building's blueprints.

Collins hired Francis Thompson, who had won an Oscar for *To Be Alive*, a multi-image film for the New York World's Fair, to make a film for the new museum. Because he was too busy making *American Years* for the IMAX theater in Philadelphia, Thompson turned the job over to a couple of young filmmakers from California known for their surfing documentaries. Greg MacGillivray and Jim Freeman made *To Fly!*, which was so popular it became virtually synonymous with the museum. It has been shown continuously at NASM since 1976.

With such success in the most popular museum in the world, IMAX theaters began to gain favor with other museums and



Bill Shaw with IMAX camera #1, circa 1970.

science centers. They realized that giant-screen films were not merely entertaining spectacles, but could further their educational missions, bringing visitors back repeatedly with a changing program of new films. And, not incidentally, providing significant new revenues. Although theme parks, destination theaters, and a few commercial standalone venues formed a good portion of Imax's customer base in its first decade, by 1991, the twentieth anniversary of the first permanent theater in Toronto, 61% of the 72 IMAX theaters in the world

were in museums or science centers.

However, not long after reaching this peak, it became clear that the institutional market would soon be saturated. With a price tag of about \$6 million, an IMAX theater was an option only for top-tier museums, and by the mid-1990s most of them already had one.

A new direction

In 1994 the company was acquired and taken public by a group of investors led by the current co-CEOs, Richard Gelfond and Bradley Wechsler. Looking for a new market into which the company could expand, they settled on the multiplex cinema business. In the late 1990s the North American theater chains were expanding rapidly and competing fiercely with one another. IMAX theaters offered them a way to differentiate themselves from their competitors, and the business model painted by Imax's reps was also attractive: the films were half as long as conventional movies, so they could turn over the house twice as often; film royalties were less than half those charged by the studios; and they would be able to bring in school groups to fill traditionally empty daytime slots.

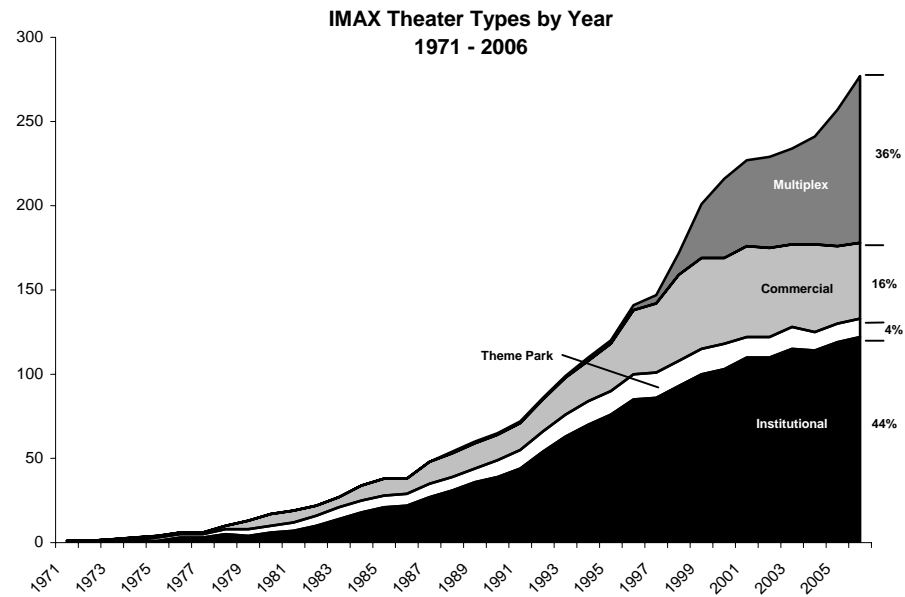
Although the first IMAX theater in a multiplex — Kinopolis in Brussels, Belgium — had opened in 1988, the Sony Lincoln Square IMAX Theatre in New

Imax Corporation Restated Earnings

(Thousands of US dollars)

	YE 12/31/06	YE 12/31/05			
		Previously Reported	Restated	Differ- ence	% diff
Revenues					
Equipment and product sales	49,466	61,077	50,728	(10,349)	-16.9%
Services	68,918	58,084	58,355	271	0.5%
Rentals	5,344	6,819	7,316	497	7.3%
Finance income	5,242	4,632	4,605	(27)	-0.6%
Other	300	14,318	14,318	-	0.0%
	129,270	144,930	135,322	(9,608)	-6.6%
Costs of goods sold, services, and rentals					
Equipment and product sales	26,008	28,977	25,216	(3,761)	-13.0%
Services	48,856	41,656	43,969	2,313	5.6%
Rentals	1,812	2,216	2,460	244	11.0%
Other costs of goods sold		143	142	(1)	-0.7%
	76,676	72,992	71,787	(1,205)	-1.7%
	52,594	71,938	63,535	(8,403)	-11.7%
Gross Margin					
Selling, general and administrative expenses	42,609	37,287	37,552	265	0.7%
Research and development	3,615	3,264	3,224	(40)	-1.2%
Amortization of intangibles	602	911	911	-	0.0%
Receivable provisions net of (recoveries)	1,066	(859)	(1,009)	(150)	17.5%
Asset impairments	1,073	13	13	-	0.0%
Earnings from operations	3,629	31,322	22,844	(8,478)	-27.1%
Interest income	1,036	1,004	1,004	-	0.0%
Interest expense	(16,759)	(16,773)	(16,875)	(102)	0.6%
Earnings (loss) from continuing operations before income taxes	(12,094)	15,553	6,973	(8,580)	-55.2%
Recovery of (provision for) income taxes	(6,218)	(934)	(1,130)	(196)	21.0%
Net earnings (loss) from continuing operations	(18,312)	14,619	5,843	(8,776)	-60.0%
Net earnings from discontinued operations	1,425	1,979	1,979	-	0.0%
Net earnings (loss)	(16,887)	16,598	7,822	(8,776)	-52.9%
Earnings (loss) per share—basic:					
Net earnings (loss) from continuing operations	(0.46)	0.37	0.15	(0.22)	-59.5%
Net earnings (loss) from discontinued operations	0.04	0.05	0.05	-	0.0%
Net earnings (loss)	(0.42)	0.42	0.20	(0.22)	-52.4%
Earnings (loss) per share—diluted:					
Net earnings (loss) from continuing operations	(0.46)	0.35	0.14	(0.21)	-60.0%
Net earnings (loss) from discontinued operations	0.04	0.05	0.05	-	0.0%
Net earnings (loss)	(0.42)	0.40	0.19	(0.21)	-52.5%

Worldwide LF Theater Inventory							
As of Sept. 1, 2007							
By Manufacturer and Region							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		11
GOTO		20		1			21
IMAX	3	46	45	6	183	3	286
IWRK		19	7		18	1	45
KINO		1	3		3		7
MEGA	1	3	6	1	14	1	26
Other		7	9		3		19
Total	4	99	71	8	228	5	415
By Format, Operator Type, and Region							
C = Commercial Standalone CT = Theme Park CM = Multiplex I = Institutional							
		C	CM	CT	I	Total	
Africa	8/70				1	1	
	15/70		2		1	3	
	Total		2		2	4	
Asia/Pac	8/70	5		5	20	30	
	10/70			2	18	20	
	15/70	11	11	2	25	49	
	Total	16	11	9	63	99	
Europe	8/70	3	6	5	11	25	
	15/70	8	21	5	12	46	
	Total	11	27	10	23	71	
Middle East	8/70		1			1	
	10/70				1	1	
	15/70	1	4		1	6	
	Total	1	5		2	8	
North America	8/70	6	6	1	25	38	
	15/70	28	68	4	90	190	
	Total	34	74	5	115	228	
South America	8/70				2	2	
	15/70		2		1	3	
	Total		2		3	5	
World	8/70	14	13	11	59	97	
	10/70			2	19	21	
	15/70	47	108	11	131	297	
	Total	61	121	24	209	415	
By 2D / 3D and Region							
		2D	3D	Total			
Africa		3	1	4			
Asia/Pac		72	27	99			
Europe		35	36	71			
ME		3	5	8			
NA		110	118	228			
SA		3	2	5			
Total		226	189	415			



DEALS

(from **BIZ** on page 5)

slated for release in spring 2009. The film examines the decades-long search for the winter habitat of the monarch butterfly, a mystery solved by a Canadian biologist with the help of a U.S. Army codebreaker and his wife, along with many other citizen scientists. Photography begins in February and will be completed by November 2008.

The film is being directed by **Mike Slee** and produced by **Jonathan Barker** of SK and **Phil Streather** of **Principal Large Format**, with stereographer **Sean Philips**, the team that made *Bugs!* in 2003. **Joanna Baldwin Mallory** will be co-executive producer and principal investigator overseeing the project for NSF.

Pakistani IMAX site to move

According to local press reports, construction on an IMAX theater nearly completed in Lahore, Pakistan, has been halted by the country's supreme court as an illegal commercialization of a public park. The developer, **Punjab Entertainment Company**, which is owned by the government of the province, will reportedly move the project to Faisalabad, the country's third largest city, with a population of 2.6 million. (Lahore, the second largest, has 10 million.) Announced in 2004, the Lahore theater was originally expected to open this year.

Griesmer made COO in Norwalk

Bob Griesmer has been appointed to the newly created position of chief operating officer of the **Maritime Aquarium** in Norwalk, CT. He will be responsible for overseeing the day-to-day operations of guest services, the gift shop, physical plant operations, and the 337-seat IMAX theater. Greismer, who has been with the museum since before its launch in 1987, held the position of director of operations and administration before the promotion.

With average annual attendance of about 500,000, the museum is one of Connecticut's top tourist attractions.

PERSONNEL

Hoffman to leave Sioux City

Steven Hoffman, CEO of the **Washington Pavilion of Arts and Science** in Sioux Falls, SD, has announced that he is leaving the facility he helped develop to become CEO of the National John Steinbeck Center in Salinas, CA, in October. "Over the last ten years Steve has successfully guided the Washington Pavilion from just a shell of a building to the pre-eminent arts organization in the region," said **Ron Moquist**, chairman of the board of trustees.

The Washington Pavilion consists of the Visual Arts Center, the Kirby Science Discovery Center, the Husby Performing Arts Center, and the **Wells Fargo Cine-Dome Theater**, a 172-seat Iwerks 8/70 dome theater.

Perez imanaging Niagara theaters

Gil Perez is **Destination Cinema, Inc.**'s new area general manager for the Niagara region. He is overseeing all aspects of the operations and marketing of the company's two LF theaters on opposite sides of the Niagara River: the **Niagara Falls IMAX Theater** on the Canadian side, and the **Niagara Falls Adventure Theater** on the U.S. side.

As we reported in the February issue, in May DCI re-opened the former **Showscan** theater in Niagara Falls, NY, and outfitted it with an 8/70 projection system. That 250-seat theater is showing an edited version of *Niagara: Miracles, Myth, and Magic*, the **Kieth Merrill** film about the Falls that has been showing across the river since the IMAX theater there opened in 1979.



Gil Perez

Perez comes to DCI from **Luxor Hotel and Casino** in Las Vegas, where he was director of ticketing and attractions, responsible for the IMAX theater, for millions of dollars of attractions improvements, and for coordinating the box office for the successful multi-year run of the Blue Man Group. Perez was present at the opening of the casino in 1993, originally serving as manager of operations for the attractions and ticketing departments.

Before Luxor, Perez had been manager of admissions at **Universal Studios Florida**, which he had also helped to open, and before that he worked in attractions operations at **Walt Disney World, Florida**.

Reiter joins Superior Quartz

Dan Reiter has been named sales engineer at **Superior Quartz Products, Inc.**, a leading manufacturer of projection lamps. The New Jersey native will "assist with bulb engineering, work with customer relations, and focus on application compliance," according to a company press release. Reiter is a graduate of Rutgers College of Engineering at Rutgers University, and has 20 years of experience in the projection industry.

This year marks the 50th anniversary of the company's founding as Terrace Electronics by **Armando Losco** and **Edward Polinski**. Originally set up to manufacture neon glow lamps and electronic tubes, the company began making quartz mercury vapor lamps for the blueprint industry a year later, when Armando's brother, **Joseph G. Losco** joined. In 1961 the neon glow lamp division was sold and the name was changed to Superior Quartz Products. As the company expanded, second and third generations of the Loscos have come on board. **Dennis Losco, Sr.**, is president and CEO, **Dennis Jr.** is CFO, **Jeffrey** is chief lamp engineer, and **Joseph W.** is director of electrical engineering.

Last year the company moved from New Jersey to a new plant and headquarters in Bethlehem, PA.

York City became the first of this new wave of multiplex screens in 1994. It was very successful, and within 18 months, with only two or three other multiplex IMAXes operating, the company had taken orders for 50 more. It was a huge boom for the company.

But in the late 1990s, as more of these multiplex screens opened, the chains began to realize that the early promise of IMAX wasn't working out quite as they had hoped. Most of the LF films available to them had been made for the dominant institutional market. But the chains' typical customers — 18- to 24-year-olds out on a weekend date — weren't interested in nature documentaries, nor did they like paying full price for a film that ran half as long. And the promise of school groups wasn't panning out, either. Schools were used to museums with a range of activities in addition to the film, and weren't inclined to go to the trouble of arranging field trips just for a 45-minute film.

A few big hit films, like **MacGillivray Freeman's Everest** in 1998, proved successful in both institutional and commercial theaters, and sent everyone in the business scrambling for the elusive "crossover" film. And a few chains learned how to attract schools and other groups with the non-fiction films, notably **Cine-mark USA**, whose **Terrell Falk** had brought to the chain her experience at the **Houston Museum of Natural Science**. For its part, Imax Corporation introduced the low-cost SR projector in 1998, to reduce the initial expense of building an IMAX theater.

But in 2000, the frantic competition of the chains finally caught up with them. Virtually every major cinema chain in North America became insolvent or had other significant financial problems. Several used the bankruptcy process to cancel their leases with Imax, and many contracts for unbuilt theaters were canceled. Imax had been on the verge of trying to find a buyer for the company, and its failure to do so, combined with the meltdown of its most important customers, caused its

The view forward

Today there are 285 IMAX theaters operating in 41 countries. In the last year the company has struggled with another failed attempt to find a buyer, inquiries alleging financial improprieties and mismanagement, all of which we have reported in these pages.

In the meantime, Imax and the rest of the LF industry face perhaps their greatest challenge to date: the transition to digital projection. Imax is now testing a prototype digital projector that it expects to roll out in late 2008 or early 2009. How it will fare, and how it (and digital systems from other manufacturers) will change the shape of the industry are yet to be seen.

The past 40 years have seen the birth and maturing of a new medium that has entranced, delighted, and informed millions of people around the world. A new grammar of filmmaking has been invented,

new ways of seeing the world have been revealed, and an industry to make the films and run the theaters has grown up.

Live theater did not disappear when the movies were invented, nor movies vanish when television came along. As we stand on the threshold of a digital revolution in the LF world, we can be confident that the experience of motion pictures displayed on a giant screen in a theater will survive the transition from film to digital. And we can look back to the four men — Graeme Ferguson, Roman Kroitor, Bob Kerr, and Bill Shaw — who made it all possible four decades ago and say a word of thanks for their creativity, persistence, and vision.



L to r: Roman Kroitor, Graeme Ferguson, Bob Kerr, and Barbara Shaw, widow of Bill Shaw, in 2002.

GSCA 2007 Conference in Vancouver, Sept. 23–25

(from GSCA on page 1)

New Films

The 12 news films being screened include two shorts and two films from Japan that have never been seen at an industry conference. Also on the schedule are the industry premieres of National Geographic’s *Sea Monsters: A Prehistoric Adventure*, and the final full-length version of nWave Pictures’ *Fly Me to the Moon*, as well as a cut-down 47-minute edition that removes some of the fictionalized elements of the story.

The shorts are *Moon Man*, by Munro Ferguson, a 3D film animated on the SANDDE system developed by Roman Kroitor at the National Film Board of

Canada, and *The Scarecrow*, a stop-motion 3D animated film by Alexander Melkumov of StereoKino in Russia, captured with the digital camera he described at the GSCA Film Expo in Los Angeles in March.

The Japanese films are *Galaxy Express 999: The Stars Are a Time Machine*, an animated story of a trip to Jupiter from Toei Animation Co. Ltd., and *Space Elevator* from Walk Co. Ltd.

The five other new films were shown at the GSCA’s Film Expo in March. The full list is in the box at right???

Professional development

The conference will feature sessions on the following topics:

- New Members Workshop
- Mission and Money
- The Digital Age
- Know Thy Audience: An Industry-Community Conversation
- Presentation Excellence for Theater Managers and Projectionists
- Seven Habits of Successful Giant Screen Marketers
- Commercial Theater Success Stories: Leveraging Your Assets

Finally, delegates from the U.S. are reminded that a valid U.S. passport is now required for travel between the U.S. and Canada. For details, visit <http://travel.state.gov/passport/>.

New Films, Films in Production, Films in Development

New Films	Production Company
<i>African Adventure: Safari In The Okavango</i>	nWave Pictures
<i>The Alps: Giants of Nature</i>	MacGillivray Freeman Films, Inc.
<i>Dinosaurs 3D: Giants of Patagonia</i>	Sky High Entertainment, Inc.
<i>Dinosaurs Alive</i>	David Clark, Inc.
<i>Fly Me to the Moon</i>	nWave Pictures
<i>Galaxy Express 999</i>	Toei Animation Co. Ltd.
<i>Lions 3D: Roar of the Kalahari</i>	Tim Liversedge Productions
<i>Moon Man</i>	National Film Board of Canada
<i>Mummies: Secrets of the Pharoahs</i>	Gravity Pictures, Ltd.
<i>The Scarecrow</i>	StereoKino
<i>Sea Monsters: A Prehistoric Adventure</i>	National Geographic
<i>Space Elevator</i>	Walk Co. Inc.

Films in Production	Production Company
<i>Animalopolis</i>	Graphic Films Corporation
<i>Arabia</i>	MacGillivray Freeman Films, Inc.
<i>Beowulf: An IMAX 3D Experience</i>	Paramount Pictures Corporation
<i>Champions of the World</i>	Tenare Pictures
<i>Dolphins & Whales 3D: Tribes of the Ocean</i>	3D Entertainment Ltd.
<i>Grand Canyon Adventure</i>	MacGillivray Freeman Films, Inc.
<i>Legends of the Sky</i>	K2 Communications
<i>The Magic Tale</i>	Orbita Max
<i>Ocean Frenzy 3D</i>	Giant Screen Films
<i>Proud American</i>	Light Source LLC
<i>Return to Everest</i>	MacGillivray Freeman Films, Inc.
<i>Sea Rex</i>	N3D Land Production
<i>Sharkwater 3D</i>	RPG Productions, Inc.
<i>U2 3D</i>	3Ality Inc.
<i>Volcano!</i>	National Geographic Television and Film
<i>Wonders of the Great Lakes</i>	Science North

Films in Development	Production Company
<i>Beyond the Great Wall</i>	SK Films, Inc.
<i>The Dark Knight: The IMAX Experience</i>	Warner Bros.
<i>Deep Earth: The Journey Begins</i>	Graphic Films Corporation
<i>Deep Seaquel 3D</i>	Imax Corporation
<i>Flight of the Butterflies</i>	SK Films, Inc.
<i>Frontier Antarctica</i>	Giant Screen Films
<i>Great White 3D</i>	Principal Large Format

<i>The Greatest Journey</i>	SK Films, Inc.
<i>Heart of Africa</i>	MacGillivray Freeman Films, Inc.
<i>Hidden Universe 3D</i>	National Geographic Television and Film
<i>Humpback Whales</i>	MacGillivray Freeman Films, Inc.
<i>I Am Legend: The IMAX Experience</i>	Warner Bros.
<i>The Ice Age</i>	Giant Screen Films
<i>Journey to a Black Hole</i>	OmniCosm Studios
<i>The Last Head Hunter</i>	Golden Chariot Productions
<i>Molecularium: Riding Snowflakes</i>	Nanotoon Productions
<i>Mysteries of China</i>	National Geographic Television and Film
<i>Native America</i>	MacGillivray Freeman Films, Inc.
<i>Orca: Killer Whales</i>	Graphic Films Corporation
<i>The Passion of Flight</i>	StarDance Pictures
<i>Predators</i>	Graphic Films Corporation
<i>River of Doubt</i>	MacGillivray Freeman Films, Inc.
<i>The Romans</i>	MacGillivray Freeman Films, Inc.
<i>Scat!</i>	Surreality Innovations Inc.
<i>Silent Surf</i>	Summerhays Films, Inc.
<i>To the Arctic</i>	MacGillivray Freeman Films, Inc.
<i>Tornado Alley</i>	Graphic Films Corporation
<i>Vincent Van Gogh: Bigger Than Painting</i>	La Géode
<i>We the People</i>	Inland Sea Productions



StereoKino

The Scarecrow, a digitally captured animated short from Russia.

delays, previous technological success, and alternative delivery innovation has made fools of both camps.

While the giants fought it out, a quiet revolution was taking place in the online world. Faced with the limitations of the backbone of the Internet, companies like Microsoft and Dolby Laboratories focused their energy on developing compression technologies that could deliver a rich content experience using the least bandwidth and storage space possible. In our demo at CES in 2003, we showed the audience a flawless 1080p image of the most difficult video source you could ever try to encode, a giant-screen film with lots of water! The image was delivered using standard-def red-laser technology. The encoding software was so good that the file of the whole film at 1080p was smaller than the original 480p version we made for standard definition. If not for advances in compression it would have been at least five times bigger.

The best hypothetical analogy I can think of would be if Ford were competing with GM to market a new SUV that delivered more power from a huge engine and a bigger gas tank, and both were suddenly sideswiped by Toyota with a successful hybrid car. Wait a minute. Did I say hypothetical?

So where are we now? Though actual numbers are hard to find, the consensus is that hardware sales are pretty much even between HD-DVD and Blu-ray if you exclude the impact of Sony’s PlayStation 3 (4 million units) and Microsoft’s Xbox 360 (12 million units). However, gaming platforms don’t necessarily drive video sales, and the Xbox requires an add-on to become an HD-DVD player, where Blu-ray capability is standard on the PS3.

The most recent numbers on sales of high-def movies are modest, to say the least. From January through July of this year, 800,000 HD-DVD units were sold, and Blu-ray had twice that, with 1.6 million. But in the same period, 500 million conventional DVDs were sold, two hundred times more!

There are many reasons for these disappointing numbers. The consumer market is still in love with DVD and with cheap DVD players that convert a 480p DVD source to 780p to make their HD TVs happy. As a result, most consumers are very content with their existing setups. Cable and satellite companies are offering more HD content, and the digital download business is starting to emerge as another HD source. These last three options do not require consumers to buy new hardware or software.

But the most significant factor has to be that consumers remember the Betamax/VHS debacle, and don’t want to be burned again by another format war. This is the 800-pound gorilla in the room of every executive meeting in this industry.

How this problem will be resolved is anyone’s guess. The difference between the Beta/VHS case and today is that back then, with no gaming platforms to provide ancillary support for the tape formats, it became impossible for both to survive. But the gaming market has maintained multiple formats for decades, with popular games being released in two or sometimes three different software versions. Because both DVD formats can deliver gaming media, they will probably survive for some time. Content providers will release their films in any format that has an installed base worth chasing.

In my case, my love of new technology

and my eternal optimism kicks in. In the LF video market, we don’t need a massive installed base to sell a reasonable number of units. Our modest goals of 50,000–100,000 units can be reached in a smaller hardware universe. The superior quality of the source material gives us a significant competitive advantage with early adopters who are more sensitive to, and very interested in, the technical details. We also benefit from a less crowded content landscape that gives us a chance to stand out before the big herd of studio releases arrives. I predict these circumstances will not change for at least a few more years.

Warner recently tested the market with a few LF releases in both formats, including *Blue Planet*, which seems to be doing relatively well. Both versions are significantly outselling the original standard-def version at Amazon.com. The other exciting story is the success of the BBC’s *Planet Earth*, which has been the most successful Blu-ray and HD-DVD release of 2007.

Business always requires a leap of faith at some point, especially when new technology is involved. So at Big Picture Digital Productions, Inc., we are working with our partners, MacGillivray Freeman Films, K2 Communications, Stephen Low Films, and Microsoft to release 12 HD-DVD titles in the first quarter of 2008. Even a small wave can offer a good ride sometimes.

Ryan Mullins is president of Big Picture Digital Productions, Inc., in Chelsea, QC, Canada. His company works with giant-screen film producers on ancillary exploitation of their films, including home video production and distribution. Ryan attended his first LF industry conference (the ISTC) in Vancouver, BC, in 1997.

bomb was found.

However, the rest of the city was not so lucky, as two bombs exploded at other entertainment sites, killing 41 and injuring at least 65 people, according to a report in *The Statesman*. Three additional unexploded bombs were later found around the city.

Government officials called the blasts terror incidents, and blamed the militant Harkat-ul-Jehadi Islami organization.

category are *Magnificent Desolation* in 2005 (the category’s first year), and *Roving Mars* last year.

For more information, and to enter submissions online, visit www.vesawards.com.

False bomb alert at Indian IMAX

On Aug. 25, police in Hyderabad, India, received a call that a bomb had been planted in the Prasad IMAX Theatre. All shows were canceled for the day, but no

The High-Def DVD Wars: HD-DVD vs. Blu-ray

by Ryan Mullins

Last month, **Paramount Pictures** and **DreamWorks SKG** announced that they would release their films exclusively on HD-DVD, and not on the competing Blu-ray format. A few days later, bloggers reported that the HD-DVD group, consisting of **Toshiba**, **Microsoft**, and **Warner Bros.**, had paid the two studios \$50 million and \$100 million respectively to turn their backs on Sony's Blu-Ray format. This relatively small news item revealed a much larger and far-reaching story playing out behind the scenes of some of the biggest corporations on the planet. Why would either side want or need to do that, and what does it mean for the future of High Definition DVD? Who will win the format war?

Let me take a moment to describe the landscape. The current format war began when two competing camps tried to persuade the **DVD Forum** (an international association of electronics industry corporations involved in DVD) to adopt their solutions for High-Definition DVD. On the one side Sony and Phillips with Blu-ray, and on the other Toshiba with HD-DVD. Toshiba had the support of Warner and Microsoft as well as some other smaller players; Sony had the lion's share of the studios behind it.

I don't think this question will ever be resolved, since both sides in the contest have enough backing and market support through their respective gaming platforms to remain alive. Unfortunately, it looks like neither will have the success that they dreamed of, based on the feeding frenzy that was DVD.

I should begin by disclosing my biases and allegiances. I was a pioneer in the development of DVD, starting with the re-

lease of **Stephen Low's** LF film *Super Speedway* in 1998, the first commercial DVD produced in Canada. Following this very successful project (25,000 units sold in the first three months, and two international awards), I started working with **MacGillivray Freeman Films** to release its catalog on DVD. In 2003 we entered into a landmark venture with Microsoft to release ten titles in the first High-Definition



MacGillivray Freeman's Coral Reef Adventure was the first giant-screen film distributed on high definition DVD.

DVD format, Windows Media High Definition Video (WMV-HD). Anyone with an XP computer and a broadband connection could download the operating program for free and watch videos on their computer.

The highlight of the WMV-HD project was our debut in January 2004 at the annual Consumer Electronics Show in Las

Vegas. This is the industry event where **Bill Gates** lets the world know how Microsoft plans to expand its empire in the coming year. MacGillivray's *Coral Reef Adventure* wowed the audience with its crisp detail and brilliant colors. It was the first 1080p DVD ever made and ever seen by many in attendance.

At this same show two years earlier, tucked away at the Pioneer Electronics booth, I saw the first blue-laser high-definition DVD player. The typical lag time from seeing something at this show to finding it on the consumer shelves is one or two years, max. I felt like a six-year-old on Christmas morning, waiting for the arrival of high-definition DVD. But with each passing CES, nothing arrived in my stocking.

Does anyone remember the Betamax/VHS war of the early 1980s?

Sony was at it again, trying to convince the rest of the industry that it had the high-definition DVD solution that would rock the world with massive storage capacity and blistering bandwidth. Sure, it was difficult to manufacture, expensive to build, and required complete re-tooling of the replication industry (which manufactures the actual disks we buy). But Sony said that if you wanted beautiful 1080p picture quality, this is what you had to do. Anything less was unthinkable. Its standard would provide 25 GB per layer of storage capacity and transport speeds

(bandwidth) of 35MB per second. (A standard-def DVD has 4.7 GB per layer and bandwidth of up to 10MB/s.)

The Toshiba led group, heavily backed by Microsoft, offered a slightly less robust solution with 15 GB per layer and 25MB/s. The advantage is a less expensive player and no re-tooling for replicators.

And here is where years of production

Premiering This Month

Transformers: The IMAX Experience

"For centuries, two races of robotic aliens — the Autobots and the Decepticons — have waged a war, with the fate of the universe at stake. When the battle comes to Earth, all that stands between the evil Decepticons and ultimate power is a clue held by young Sam Witwicky (**Shia LaBeouf**). An average teenager, Sam is consumed with everyday worries about school, friends, cars, and girls. Unaware that he alone is mankind's last chance for survival, Sam and his friend Mikaela (**Megan Fox**) find themselves in a tug-of-war between the Autobots and Decepticons. With the world hanging in the bal-

ance, Sam comes to realize the true meaning behind the Witwicky family motto. No sacrifice, no victory!

"**DreamWorks Pictures** and **Paramount Pictures** present, in association with **Hasbro**, *Transformers*, starring **Shia LaBeouf**, **Tyrese Gibson**, **Josh Duhamel**, **Anthony Anderson**, **Megan Fox**, **Rachael Taylor**, with **John Turturro** and **Jon Voight**. Directed by **Michael Bay** from a screenplay by **Roberto Orci** and **Alex Kurtzman**, the film is based on Hasbro's Transformers Action Figures. The producers are **Don Murphy**, **Tom DeSanto**, **Lorenzo di Bonaventura**, and **Ian Bryce** and the executive producers are **Steven**

Spielberg, **Michael Bay**, **Brian Goldner**, and **Mark Vahradian**. The director of photography is **Mitchell Amundsen**. The music is by **Steve Jablonsky**. The special visual effects are by **Industrial Light Magic**. This film has been rated PG-13 for intense sequences of sci-fi action violence, brief sexual humor, and language."

The film is distributed by Paramount Pictures and was converted to 15/70 with **Imax Corporation's** IMAX DMR process. It opened in conventional theaters in July. *Transformers: The IMAX Experience* will feature two minutes of footage not included in the conventional release and opens in 62 IMAX theaters on Sept. 21.



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(from *INSIDERS* on page 2)

their home theaters and enjoy an out-of-home film experience. But the "2 1/2-D" digital experiences offered today won't work in the long term. With the advent of HDTV, good 3D home systems are right around the corner. Then moviegoers will be even less motivated to leave their homes.

And in the short run, the rapid expansion of the digital 3D network could have a negative impact on attendance at our 3D LF venues. Until recently we had the field almost to ourselves. If you wanted to see

3D films you had to go to a theme park or an IMAX 3D theater. Nowadays the IMAX 3D experience does not seem so unique anymore. But it is, and we have to say it loud and clear. It is time that we, LF filmmakers, LF exhibitors, and **Imax Corporation**, started staking our claim. We should not be a mere footnote in articles about 3D cinema. We should be the headliner.

Don't get me wrong, I want the digital 3D revolution to succeed. But unless it is done right it will once again be no more than a passing fad. There is a huge appe-

lite for 3D right now and we have great opportunity to get audiences to appreciate that our brand of 3D is currently the only real thing. So instead of being swept aside, the LF industry should take the lead and establish its long-term viability as the provider of superior 3D. We should not assume people out there get it. They don't.

Ben Stassen is president of nWave Pictures in Brussels, Belgium, and director/producer of eight LF films, seven of which were 3D. His most recent film, Fly Me to the Moon, is a full-length 3D feature.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Sea Monsters: A Prehistoric Adventure
National Geographic; distributor: National Geographic; director: Sean M. Phillips; DP: T.C. Christianson; underwater DP: Bob Cranston; script: Mose Richards; score: David Rhodes, Richard Evans, Peter Gabriel; executive music producer: Peter Gabriel; producers: Lisa Truitt, Jini Durr; executive producers: Lisa Truitt, Tim Kelly. Narrator: Liev Schreiber. 3D. Release: Oct. 5.
— June: Actor Liev Schreiber recorded the narration.
— Recording of the score is complete.
— Will open in LF 3D and digital 3D versions.

Beowulf
Paramount Pictures; distributor: Paramount; director: Robert Zemeckis; producers: Steve Bing, Steven J. Boyd, Jack Rapke, Steve Starkey, Robert Zemeckis; screenplay: Neil Gaiman, Roger Avary; DP: Robert Presley; score: Alan Silvestri; executive producers: Roger Avary, Neil Gaiman, Robert Roberts, Martin Shafer. Cast: Crispin Glover, Angelina Jolie, Anthony Hopkins, Robin Wright Penn, John Malkovich, Brendan Gleeson. 3D. Release: Nov. 16, 2007.
— Film will be converted to 15/70 3D with the IMAX DMR process.
— It will also be simultaneously released to about 1,000 digital 3D theaters.

I Am Legend*
Robert Neville (Will Smith) is a brilliant scientist, but even he could not contain the terrible virus that was unstoppable, incurable, and man-made. Somehow immune, Neville is now the last human survivor in what is left of New York City, and maybe the world.
Warner Bros. Pictures; distributor: Warner Bros.; director: Francis Lawrence; producers: Akiva Goldsman, David Heyman, James Lassiter, Neal H. Moritz, Erwin Stoff; screenplay: Mark Protosevich, Akiva Goldsman; DP: Andrew Lesnie; score: James Newton Howard; executive producer: Michael Tadross. Cast: Will Smith, Salli Richardson, Alice Braga. Release: Dec. 14, 2007.
— Film will be converted to 15/70 3D with the IMAX DMR process.

Ocean Frenzy 3D (wt)

Sep '07 Jan '08

Trans **SeaMon** **Beowulf** **IAL**

OF3D **GCA** **LOTS**

D&W3D **D&W3D** **WOTGL**

DK **WTP** **Proud** **RTE** **POF**

FlyMe **Sea Rex**

Giant Screen Films, Yes/No Productions; distributor: Giant Screen Films; directors/writers: Steve McNicholas, Luke Creswell; producers: Don Kempf, Steve Kempf, David Marks; DPs: Reed Smoot, David Douglas; editor: Steve McNicholas; score: Luke Cresswell; sound designer: Mike Roberts. 3D. Release: Feb 1, 2008.
— June and July: Underwater shooting of sardine run in South Africa.
— Principal photography is complete.
— Editing is under way.

Dolphins & Whales 3D: Tribes of the Oceans (wt)
3D Entertainment, McKinney Productions; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; script: Elisabeth Mantello, David Chocron; DP: Gavin McKinney; score: Christophe Jaquelin; producer: François Mantello. 3D. Release: February 2008.
— June: Filming off the Sapphire Coast, Australia.
— July: Hudson Bay and Churchill River, Manitoba.
— July/August: Shooting in the archipelago of the Kingdom of Tonga.
— Principal photography is complete.
— Editing and scriptwriting are under way.

Grand Canyon Adventure
MacGillivray Freeman Films Educational Foundation; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray, Mark Krenzien; script: Jack Stephens; editor: Stephen Judson; photography: Greg MacGillivray, Doug Lavender, Brad Ohlund, Ron Goodman, Jack Tankard; executive producer: Harrison Smith. 3D. (Different 2D flat and dome screen versions will also be available.) Release: March 22, 2008.
— Principal photography is complete. Editing is under way.

Legends of the Sky 3D
The Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: May 2008.
— June: Filmed Airbus A380 and Super Constellation at the Paris Air Show.
— July: Shot the 787 Dreamliner rollout event at the Boeing plant in Everett, WA.
— Summer: Filmed other “legends” aircraft, including the Schleicher Glider.
— September: Shooting aerials over British Columbia.
— November-December: Filming first flight of the B-787, Boeing’s assembly line.

Wonders of the Great Lakes
Science North; distributor: tba; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: May 2008.
— June: Filmed in bird sanctuary on Presque Isle, Lake Ontario.

The Dark Knight
Legendary Pictures; distributor: Warner Bros.; director: Christopher Nolan; DP: Wally Pfister; script: Jonathan Nolan; score: James Newton Howard, Hans Zimmer;

producers: Christopher Nolan, Charles Roven, Emma Thomas; executive producers: Kevin De La Noy, Benjamin Melniker, Michael Uslan. Cast: Christian Bale, Michael Caine, Morgan Freeman, Heath Ledger. Release: July 18, 2008.
— Several additional scenes will be shot in 15/70.
— The rest of the film will be converted to 15/70 with the IMAX DMR process.

Fly Me to the Moon
nWave Pictures; distributor: tba; director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. Cast: Christopher Lloyd, Kelly Ripa, Nicollette Sheridan, Tim Curry, Ed Begley, Jr. 3D. Release: TBA.
— The film is complete.
—A distribution deal is being sought with a major Hollywood studio.

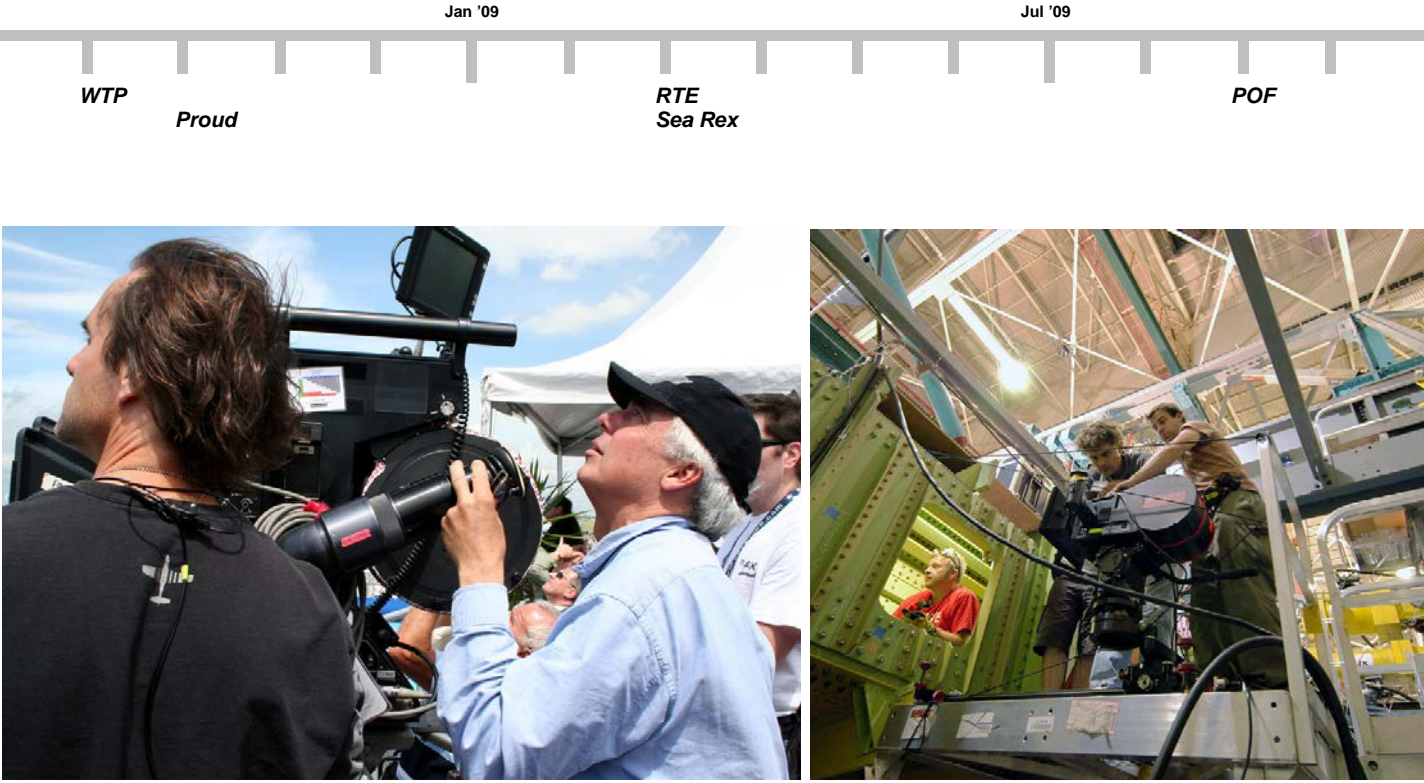
We The People
Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: Sept. 17, 2008.
— CGI work is under way through the fall.
— Filming will resume in January.

Proud American
Light Source, LLC; distributor: tba; director: Fred Ashman; DP: Mark Eberle; script: Fred Ashman, Rolland Smith; score: Stan Beard; producer: Fred Ashman. Release: Fall 2008.
— July: Rhode Island, Cape Cod, Kansas, Missouri, Arkansas.
— August: Aerial and ground shooting in Hawaii.
— October: Aerial work in 22 locations nationwide.
— October-November: filming the last two (of five) stories.
— Principal photography is 60% complete.

Sea Rex
N3D Land Production; distributor: tba; directors: Roman Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: March 2009.
— Animation will continue through July.
— June: Filmed in Paris.

Return to Everest (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: Spring 2009.
—Two-thirds of photography is complete.

Not filming this month:
The Passion of Flight
Big Wave Hunters
Vincent Van Gogh
Balloon Fiesta
Knights of the Sea



Legends of the Sky. Top left: Director Stephen Low at the Paris Airshow. Top right: Shooting at the Boeing plant. Bottom: The film crew in front of a Dreamlifter.